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January 1925

"MRS. MARY ROBINSON AS 'CONTEMPLATION'"
by
Sir Joshua Reynolds

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EDITOR

F. F. FULTON
ASSOCIATE EDITOR

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TO CONTRIBUTORS

Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised

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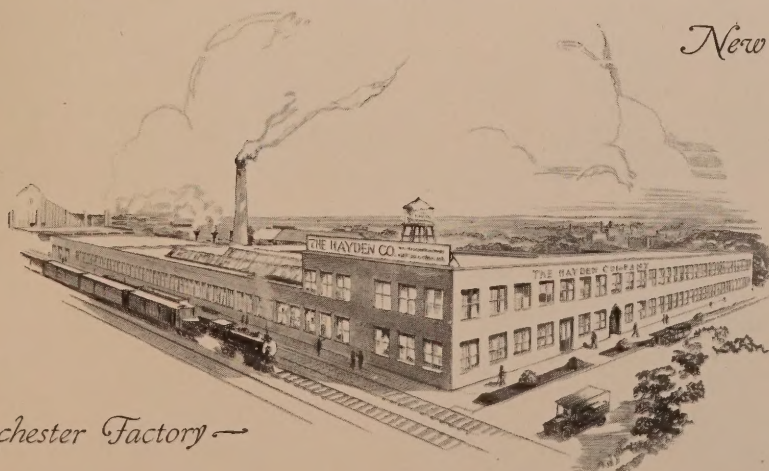
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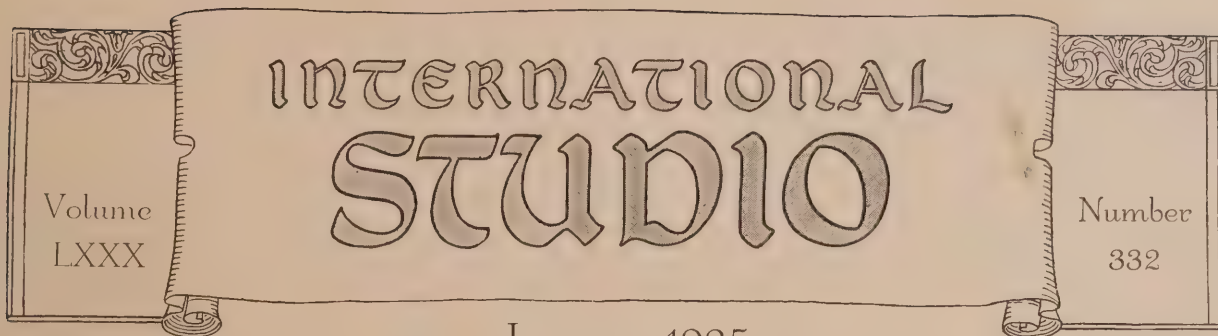
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CHINA and the COLOR PRINT

HOW SHALL a man who has seen the history of the art of the world unroll before him, passed in a moment from Egypt to Babylon, Babylon to Greece, Greece to China, on through Byzantium to Italy, Holland, Persia, Spain—into the vortex of today; how shall such a man keep his senses undizzied? Will not Greece dazzle him? Babylon appal? Egypt terrify? If he can bear to look upon the fierce and cruel power of Assyria, will he not shield his eyes before the restraint of Egypt? And where shall he find a resting-place? Not in the fervor of Florence. Not in the splendor of Venice. He must go back. There is only one refuge. The land where Restraint has another name. Is called Reticence.

The reticence of China. To the Westerner it is both a delight and a torment. He is conscious that so much is hidden that he cannot fathom, and when he demands enlightenment, he is met with a smile. Therefore of no other nation is our ignorance so profound, our knowledge so pathetically inadequate. A few poems hint at a literature, its reflex at the glory of an art.

And now at last the Marees Society of London has discovered Chinese Color Prints. Discovered in the true sense of "show forth." The portfolio which they have published contains, in marvelous reproduction, seventeen prints of an exquisite beauty. Prints which show as clearly as an isolated work of art may wherein lay the essential difference between Japan and China. Only China could have produced prints such as these. They are a seventeenth-century echo of the great period of Chinese art, represent an attempt, brave but alas

*To China belongs the credit
for the invention of the color
print although the medium
was little used*

GUY EGLINGTON

fruitless, to infuse into the dying days of Ming the spirit of Sung.

Polychrome prints in 1625. It is strange that in Japan Matahei, founder of the Ukiyo-ye, should not

have seen the possibility of the medium. Stranger still that his follower Moronobu, when he began in 1670 to utilize the woodcut, should have contented himself with a keyblock, coloring each print with his own hand, instead of importing a craft already full-grown. It seems indeed as though the Japanese were entirely unaware of the existence of color printing and had to reinvent the process for themselves, for it was 1743 before Shigenaga added to the keyblock two others, rose and green; and twenty further years of experimentation were necessary before the polychrome print as we know it, with its unlimited number of blocks, was introduced.

But, indeed, surprises do not end here. For although the earliest pictorial colorprints that we possess are dated 1625, the practice of color printing can be traced as far back as the closing days of the T'ang dynasty. Among the treasures found by Sir Aurel Stein in the Cave of a Thousand Buddhas is a woodblock representation of the Avalokitesvara, which is mounted kakemono-wise on a patterned paper mount. The saint is printed in outline only and colored by hand, but the mount, which is printed in two shades of blue, is evidently a tenth-century ancestor of the color print.

No craft grows in a day, and it is impossible to put aside the thought that contemporary with this, or even earlier, the pictorial color print may

On the opposite page: "Bird in the Snow," print from "Ten Bamboo Hall"

have been in process of development. That no examples have so far been found is but another proof that for the Chinese there has ever been held but one graphic medium worthy the hand of an artist, whether he be calligrapher, decorator of porcelain, or painter on silk—and that the brush, and the work of the brush, alone worthy of preservation. It is noteworthy that in China the woodcut was throughout a reproductive medium, having its origin in the early custom of engraving on stone paintings which threatened to decay, and reaching its highest point in illustrations to works on the history and classical tradition of painting. The charm of Chinese woodcuts at their best lies in the amazing fidelity with which they reproduce the subtle qualities of the oriental brush stroke.

The "Stone Print," with which the history of Chinese printing opens, seems to have come into being by chance rather than of clear intent. In the temples were preserved from the earliest times stone engravings of paintings by masters long dead, their works destroyed by time. Made originally with the object of preserving in permanent form the work of a master, prints were probably first taken to satisfy the importunity of pilgrims, anxious to take home with them some token of their journey. The method was curious. Thin paper was laid on the surface of the stone, moistened, and pressed into the engraved lines with a long soft brush. That done, a silk pad, dipped in ink, was dabbed over the back of the sheet, the engraved portions, being below the surface, remaining white. The block with the paper still on it was then laid on a thicker sheet, the design printing white on a black ground.

The stone print was clearly a popular medium, for between it and the woodcut proper there was evolved a bastard form, an imitation of the stone print from a block cut in wood. This was used for smaller subjects, illustrated charms, prayers and the like, though crude landscapes are found too. The experiment was not a happy one and is important only as a step toward the woodcut.

At what precise period the layer of paper was discarded and printing direct from the wood begun is not known. From the eighth century we have the Buddhist charms, text only without illustrations, printed black on white, which were distributed by the order of the Empress Shotoku among the temples of Japan. Then in China from the ninth and tenth centuries those excellent pictorial woodcuts found by Sir Aurel Stein in the amazing Cave of a Thousand Buddhas*, of which

*At Tun Huang, in Turkestan. A large portfolio has recently been published containing valuable reproductions of paintings found, together with notes by Sir Aurel Stein.

the earliest, the frontispiece to the Diamond Sutra, which, curiously enough, is also the finest, is dated 868.

With these we have no longer to do with the reproduction of painting, but rather with book illustration. The excellence of a print such as that which accompanies the Diamond Sutra points to the existence of a school of illustration which probably flourished throughout the T'ang Dynasty. It is a thousand pities that so little of the work of this school remains, for, calligraphy and painting being held in China the same art, it would be valuable to see how the Chinese decorator of the classical period solved the perennial problem of harmonizing the arbitrary form of the letter with the forms of nature. One notices immediately in the Sutra roll that the illustration exhibits the same linear qualities as the character. It was also no mere chance that impelled the artist to set his group on a tiled pavement, which runs, with characteristic indifference to perspective, diagonally from head to foot of the design. The tiles bear a very definite relation to the text.

It can not truly be claimed that China ever possessed a school of color printers to be compared with that of eighteenth and nineteenth-century Japan. The cult of color printing for its own sake was never developed there. Chinese art was and remained essentially aristocratic, and the unknown inventors of color printing had not, as had Japan a century later, the advantage of a great popular movement behind them. Almost the only outlet for their activity was the providing of colored knick-knacks for the populace, handbills for the theatrical advertisers.

In technique they tended to divide into two groups, according as they regarded the keyblock as essential or inessential. The first group put outline first, color second, and made *colored* prints. The second, envisaging color and outline as one process, created the true *color print*.

But of these last there were few. The makers of handbills were crude enough in their attack. Four colors sufficed them for the most part, indigo, yellow ochre, pink and olive being a fair sample of their palette. Compositionally, too, they threw overboard every tenet of Chinese design. A large centre panel showed the chief incidents of the play, a battle or what not, while all around were grouped the lesser scenes, lovers under beds, girls pleading with outraged fathers, for all the world like the ads for a modern movie show. Full of life and vigor was the draughtsmanship, but in its own field eclipsed by that of the Japanese who came after.

This outline technique was carried to its highest



"BIRD ON A TWIG"

PRINT FROM "MUSTARD SEED GARDEN"

point in China in a series of flower studies, plum blossoms, camellias and pomegranates set in vases or in baskets. From a technical standpoint these were most remarkable. No less than twelve blocks were used, and as many more colors obtained by superimposition. Gauffrage, or blind printing, a process of embossing conveying texture by means of an extra block printed dry, was used freely. In fine, every technical device which the Japanese were later to discover is found here. But in spite of all there is little life in these prints. They seem to be cursed with a kind of decorative deadness, most strange in Chinese art. Perhaps it was just that the Chinese artist could create only so long as he obeyed his own laws. These set aside, he was impotent.

The artists of the K'ang Hsi period (1662-1722) who made a similar set of flower studies, this time on the bough, may well have felt this, for we find here a return toward the brush quality. The draughtsmanship too is much stronger, the divorce between color and form less evident.

But the truth is that one could not claim for the Chinese color printer more than the honor of inventing the medium were it not for two books

on the tradition of painting, the *Shih-Chu-Chai Shu Hua Tsib* (Documents and Pictures from the Ten Bamboo Hall) of 1625, and the *Chieh-Tse Yuan Hua Chuan* (Textbook on Painting from the Mustard Seed Garden), of which the earliest edition known is dated 1679. These two books, illustrated throughout in color, prove that only the national temperament, which refused to see in the woodcut an artist's medium, stood in the way of a creative outburst as splendid as that of Japan.

The purpose of both books was educational, first the theory of design propounded by the greatest artists and critics, then the practical guidance of the student from the first brush-stroke and finally the reproduction of the works of the greatest masters in their own genres. These were bolts shot full at the midday sun, and if they failed in their wider aim of bringing back the golden age of painting, utter failure can not be imputed to them, for they contain the finest exposition of Chinese ideals in art.

It is fascinating to read M. Raphael Petrucci's translation of the *Mustard Seed Garden*, and see how the metaphysical and the severely practical

walk hand in hand in the Chinese mind. From a discourse on spiritual rhythm the master will turn with imperturbable gravity and in the same tone of voice to expound the mysteries which attend the preparation of ink. For a moment he is the old hand giving tips. But a moment only. Ink suggests color, colors have meanings. 'Before we are over the page we are deep in metaphysics again. The book opens with the well-known Six Laws, translated so often and so variously:

1. *La consonnance de l'Esprit engendre le mouvement.* 2. *La loi des os au moyen du pinceau.* 3. *La forme représentée dans la conformité avec les êtres.* 4. *Selon la similitude distribuer la couleur.* 5. *Disposer les lignes et leur attribuer leur place hiératique.* 6. *Propager les formes en les faisant passer dans le dessin.*

"Harmony of spirit gives birth to movement." In the phrase *la consonnance de l'Esprit* Petrucci is perhaps nearer than we can approach in English. Rhythm, harmony and spirit have too many meanings to convey a single clear impression. It is the relation of man to nature, and to the life that is within nature, life to life, that is the foundation of Chinese art.

Of the other *Laws*, that of inner structure is emphasized a hundred times throughout these books. The student is taught to paint one thing until its form is so graven on his mind that he can sense its inner workings and create forms out of his own memory. For the Chinese landscape painter rarely if ever painted out of doors, and, unlike Western masters, made no sketches for his guidance. He sat before his subject day after day, months if need be, until he knew it. He was not interested in the accidents of appearance, happy effects of light and shade passing in a moment, evanescent; he wished to paint enduring reality, what he saw in the light of what he knew.

The third great Law by which Chinese painting stands or falls is the fifth. Dispensing with all adventitious aids of light and shade, dismissing utterly the possibility of strong contrast as a momentary fleeting thing, the Chinese artist must subtilize his brushstroke to the point where the slightest variation of intensity is felt and distribute his lines with a forethought that must appear to us as uncanny. He is creating a world with a few brushstrokes, each of which is related to every other in the hierarchy.

The six *Laws* are followed by six *Necessities* and six *Superiorities*: 1. *La révolution de l'Esprit doit être jointe à la force.* 2. *Les lignes et les plans doivent être fermes.* 3. *Les changements et les différences doivent être conformables à la raison.* 4. *Les couleurs doivent avoir de l'harmonie.* 5. *Le pinceau*

doit aller et venir avec aisance. 6. *En imitant et en étudiant abandonner tout ce qu'il-y-a de mauvais.*

1. *Chercher dans la rudesse le mouvement du pinceau.* 2. *Chercher la talent dans l'inhabilité.* 3. *Chercher la force dans la finesse et la délicatesse.* 4. *Chercher la raison dans le dérèglement et la singularité.* 5. *Sans encre chercher le ton.* 6. *Dans une peinture plate chercher l'espace.*

The first Necessity, referring evidently to the first Law, is typically Chinese in its conjunction of the metaphysical with the physical. The essential virility of the Chinese master revolts at the thought of a spineless contemplation. Strength, he cries. "The brush should move with ease." More and more it comes down to the brush, qualities of brushstroke. Fluidity in treatment of rough knotted surfaces, strength in passages demanding the very greatest delicacy, the *maximum of tone with the minimum of color*. The Chinese recognize three prime faults in painting and all refer to the brush. *Pan* is dead, a line without movement, a flat empty line lacking inner structure. *K'o* is unsure, hesitating, a line attempting form yet never achieving it. *Kie* is knotted, ungracious, calling attention from expression to the inadequacy of means. Yet with all his insistence on technique, the Chinese master places second among the Superiorities a sentence which shows his deep insight into its limitations. *Chercher le talent dans l'inhabilité*. The greatest draughtsmen have not always been those to whom draughtsmanship came with ease. The very difficulty overcome ensures that every line have purpose. Fluidity is not enough. Strength, and above all, life are needful.

The last of the Superiorities puts the problem of the Chinese artist in a nutshell. *Dans une peinture plate chercher l'espace*. To the Westerner it must ever seem an impenetrable secret how the oriental, with such limited means at his command and exhorted by his masters to be incredibly chary and practise the utmost frugality in their use, yet evokes such an impression of vastness. Knowing nothing of Chinese painting but its laws and the medium employed, would one not expect the result to be a delicate but rather precious art, approximating to the art of a Condor, a Constantin Guys. The difference lies in this sentence. Knowing the "law of the bones," the Chinese artist was able in a flat painting to find "space."

Positive commandments are followed by negative. The pupil is forbidden to do twelve things. He may not (1) clump everything together; (2) paint distance and foreground on the same plane; (3) paint a mountain as though it were dead; (4) paint water without showing its source; (5) paint



"LOTUS BLOSSOM"

PRINT FROM "MUSTARD SEED GARDEN"

a landscape without heights; (6) paint roads without whither and whence; (7) paint rocks with less than three faces; (8) paint trees with less than four branches; (9) paint men and things stunted; (10) paint high houses in disorder; (11) paint a mist obscure; (12) apply color without method.

Just as Monet said "The chief person in a picture is the sun," so might the Chinese artist reply "The mountain," for round the mountain all Chinese landscape centres. The mountain is a living being wreathed in vapor, the personification of humility, as Petrucci puts it, and woe to that man who shall approach the mountain save in a spirit of awe, *sans veine d'aspiration*. Thus the third commandment is the greatest and the others are dependent on it. The source of water is the mountain, therefore to paint water without the mountain from which it flows is to paint nature without acknowledgment to God. And the mist which caps the mountain is not a veil, but an aureole.

And so the Chinese master passes on to his final classification, the *Three Qualities*. *Chen* is divine. Comes from God. Can not be studied. Such is the quality of the greatest art of all time.

Miao is marvelous. The quality of the great painters, great in intellectual content and power. *Neng* is the quality of ease and power gained by long study, not facility merely, but the quality which the foremost painters of their day possess, achieving likeness, as the master puts it, while obeying the laws. *Neng* is for today, *Miao* for the centuries, *Chen* for all time.

After the generalities of the first volume the master proceeds to take the student through every phase of painting. The second volume, devoted to trees, starts with the bare twig, groups of twigs, a tree, a tree budded, in blossom, then clumps of trees, and closes with examples from the old masters.

Rocks come in the next volume, and since the rock represents a world in microcosm, infinite patience is devoted to its study. Where the Western student is taught the anatomy of the human form, the Eastern studies the anatomy of landscape. These rocks are like great twisted shells, fretted hollow by the slow corrosion of water. From the hollows verdure will spring. How necessary this training is may be seen from the study of the mountain itself, considered in

the same volume. Here are permitted no tentative essays. The student is bidden to study long and achieve the portraiture in one sweep of the brush. And so the master continues. From the mountain we pass naturally to cascades, clouds, waves and the calm sea. Men and things, landscape full-grown, iris and orchid, bamboo, plum tree, chrysanthemum, herbaceous plants and insects, birds. . . . One could quote forever from this delightful book.

The *Ten Bamboo Hall* has not been translated. From the copy which I have been studying, it appears to be slightly less ambitious, never attempting the reproduction of full-blown landscape, but contenting itself with a fuller study of the component parts. And in this the compiler showed wisdom, for the small woodcut, able to cope adequately with a study of bird or blossom, failed before the task of reproducing a great landscape.

But, all weaknesses granted, what a feat to illustrate two such volumes at all, and in color. It was here no question of achieving decorative charm, however exquisite. So much their craft could accomplish with ease. The difficulty lay in reproducing with fidelity the brush stroke of a master for the benefit of his pupil. I know no other example of such a task being attempted and I marvel the more that here, in the early seventeenth century, it was not only attempted but accomplished. One has only to glance at such a print as the "Blue Bamboos" (Marees XI) from the *Ten Bamboo Hall* set. Childishly simple, apparently, but what skill went to produce this deceptive simplicity. The bamboo stalks, lithe, slender and full of life, the leaves so carelessly brushed in, yet with such faultless accuracy, who would connect these with a design cut on the wood? These have the freshness and spontaneity of water color.

Or go further, turn to the "Vase with Apricot Twig" (Marees VIII) and note the subtle changes in the quality of the line, the firm fine brushstroke for the vase, the supple strength in the line of the twig that holds the fruit, imparting as it were a visible sense of growing. Then note the fruit itself, a golden glow passing to orange, nothing more. The "Twig with Lai-Chi Fruit" (Marees IX) is from the last volume of the *Ten Bamboo Hall*, a volume devoted entirely to composition within the circle. Here the brushwork is heavier, and the variations within the line itself still more strongly marked. But one sweep of the brush went to the heavy central bough, yet it is rounded and full of strength. Branches live in their knots, said the master. Therefore note care-

fully the technique. Nothing but a gap and a curling sweep of the brush to carry the eye along.

But the two masterpieces of *Ten Bamboo* series are the bird studies (Marees XIII and XV). A bird, so the master of the *Mustard Seed Garden* admonishes his pupils, has the form of an egg, with head, tail, wings and feet added. Begin, he says, with the beak, then head, back, feathers, tail, wings, chest, stomach, feet, eyes last of all. But, lest this should seem too simple, he adds: "A bird is never still. . . ."

I do not know which of the studies to praise most highly. I do not cease to marvel at the exquisite simplicity of the "Bird and Blossom" (Marees XIII). Only the bird is fully realized, staying its flight to dive for a fly on the wing. The blossom which hangs from a bough above is washed in with the greatest possible delicacy. It is in passages such as these that the Chinese artist shows his power. Here is a study of a bird, nothing more, realized down to the last detail for a pupil to copy, yet the artist's sense of rightness seizes the bird in full flight and spots it with inevitable precision on the page. The faintest brush stroke and a few spots of color suffice to evoke its world. For contrast study well the *Bird in the Snow* (Marees XV). I do not believe that in the entire series a harder task faced the woodcutter than this. According to the master of the *Mustard Seed Garden* there are four ways of painting a flower: (1) To paint first the outline, adding color later. (2) To consider outline and color as one process. (3) To dispense with color altogether, achieving tone by subtle gradation of intensity, and a vibratory technique somewhat suggestive of impressionism or pointillism. And (4) to paint contour only, leaving the body white. In the fourth method, which is the one employed in the "Bird in the Snow," color and form are predicated in the flower itself by the quality of the surrounding washes. The result is a distillation of the flower's essence, a wandering breath of perfume crystalized on the page. In this print the visible, almost tangible, cold has frozen matter and left spirit only.

There is a bird study in the set from the *Mustard Seed Garden* (Marees II), a "Bird on a Twig," evidently just preparing for flight. This print is much more direct than either of the other two and depends for its charm on the play of line in the bough and the marvelous brushwork in the bird's raised wings.

The master of the *Mustard Seed Garden* has a great deal to say about the character of flowers, and exhorts his pupils, before commencing to paint, to study their several natures. Thus of the



"BIRD AND BLOSSOM"

PRINT FROM "TEN BAMBOO HALL"



"SQUIRREL IN A VINE TREE"

PRINT FROM "MUSTARD SEED GARDEN"

chrysanthemum he says: "*Le chrysanthème est une fleur dont le caractère est fier; dont la couleur est belle; dont le parfum est tardif; celui qui peint cela doit en posséder dans son cœur la forme complète, alors seulement il peut exprimer son charme solitaire et tardif.*" For an example of this teaching note in the "Plumblossom with Narcissus and Camellia" (Marees IV) the essential difference in the artist's approach to the three flowers, the plumblossom frozen like a snowflake, the camellia hot and passionate, the tinge of flamboyance in the narcissus. But my favorite of the set is the chaste "Magnolias" (Marees VI).

Such then are the two solitary masterpieces of Chinese color printing, which thanks to the publication of the Marees portfolio, should now at last come into their own. Here is, I think, an unique case of a nation inventing a medium only to despise it. Then, being in need of its services, calling upon it to perform the seeming impossible. The impossible achieved, letting it slide back into obscurity. Put baldly, the facts seem almost incredible. Where and in what school had the wood-

cutter gained the technique to tackle such a task? The history of Chinese art provides no answer. It points laconically to the stone prints of the Han, the black and white woodcut illustrators of the T'ang, the commercial color printers of the late Ming.

It is impossible to study the precepts of the *Mustard Seed Garden* without being overwhelmed by the conviction that, widely as the Chinese practise differs from ours, and still-born as any imitation is certain to be, in his approach to nature the Chinese artist holds a secret which must make us finally his pupils. *La consonnance de l'Esprit engendre le mouvement.* There are no dead things in a Chinese painting. Life is related to life, the mountain to the man. As the master says: "The man looks at the mountain, the mountain looks at the man. In such manner that the onlooker is seized with regret that he can not spring into the painting and fight the man for his place." But before we can reach that point we must make it a capital crime to paint a mountain "*sans veine d'aspiration.*"

On opposite page: "Blue Bamboo" from "Ten Bamboo Hall"





"NATIVITY"

BY GIOVANNI BARONZIO (CIRCA 1280-1360)

OTTO H. KAHN COLLECTION

RESTRAINT and plan are the rarest qualities to be observed in the average art collection. Given money enough the collector may generally be counted on to buy and buy and buy until he finds his walls, cabinets and floors crowded with pictures, furniture and groups of art objects whose schematic idea is so faulty and incongruous as to make him realize that instead of creating a good collection he has been making a succession of mistakes.

Rare indeed is the private collection which presents so complete and perfect an antithesis to

Limited to a few carefully chosen pictures the group is representative of the best in Italian art

William B. M'GORMICK

this as the little group of paintings assembled by Otto Kahn of New York in two rooms of his Fifth avenue house. Except for a few small Byzantine panels, extraordinary in their effect of antiquity, his Rembrandt and Hals, Mr. Kahn's collection is limited to the time from the thirteenth to sixteenth centuries and to the Siennese, Umbrian and Florentine schools. Barring three canvases it is hung in one room of a character so completely and beautifully in harmony with the pictures as to give them a setting such as they might have had in an Italian fifteenth-century



"MADONNA AND CHILD ENTHRONED"

BY GIOVANNI BARONZIO

palazzo. Through the exhibition at the Kleinberger Galleries in 1917, the exhibition of Italian Renaissance art at the Metropolitan Museum in

being not the least of the perfection of this Italian room which recreates the past with poignant beauty.

And then there are the pictures for which all

the summer of 1923 and the famous loan group at the Duveen Galleries in the spring of 1924 many of Mr. Kahn's paintings have become known to the art-loving public. But to see them in their proper setting is an experience apart for the room and its contents represent restraint and plan to a pitch of perfection I know nowhere else among American collections.

Conceive a long and exquisitely proportioned room, flooded with sunlight from tall windows opening to the south and west, with a grey stone floor, grey walls with a pale yellow tint on their frescoed surface, a grey ceiling with an oblong panel in its centre consisting of a border with two classical decorations suggesting some medieval Puvis de Chavannes, all miraculously toned with a patine suggesting the passage of centuries. Two bands of time-toned yellow with pale green leaves in fresco everywhere outline the architectural features of this ceiling. A great and ancient carpet from the East contributes a dull rose softness to the grey floor. On it stand a superb carved table, walnut stools of the sixteenth century, waxy-yellow in tone, ornate Savoronola and folding chairs of the fifteenth and sixteenth centuries. Two cassoni of the early Renaissance stand against the walls and have some of the smaller paintings on their tops. A rare Gothic tapestry of lustrous reds and yellows hangs against the east wall, two smaller panels hanging high between the windows of the south wall. And on chest and table, pedestal and wall niche stand lovely little Gothic wood carvings making high notes of form and color against the walls, their placing



"MADONNA AND CHILD"

BY PIETRO CAVALLINI (?-CIRCA 1364)



"MADONNA"

BY BARTOLO DI MAESTRO FREDI (FOURTEENTH CENTURY)

this is but the frame. Here is the fourteenth-century Florentine, Agnolo Gaddi, represented by a "Virgin Enthroned" in still brilliant gold and red against an architectural background, the Madonna attended by two angels in crimson robes and two kneeling figures in the costumes of nuns with red crosses on their breasts, the whole an amazingly perfect example of man and school and century. By this hangs Lorenzo di Credi's head of a young girl that in its sweet and human tenderness, apart from its charm of color and suavity of painting, is the loveliest non-religious painting that came out of Florence in the sixteenth century.

vades the room. Two Byzantine panels of great age rest on a chest between the two windows of the south wall, one the head of a woman which bears a striking resemblance to the Egyptian and early Roman portraits. Above these hangs the "Madonna and Child with Angels" by the Umbrian Benedetto Bonfigli that shares public distinction with the Carpaccio and the Botticelli portrait.

Of the two Baronizios in the collection the "Nativity" is the more interesting example of this fourteenth-century Florentine. Conventional in its elements this picture glows on the wall

The west wall where these hang is dominated by Carpaccio's "Man in Armor" which hung in the Metropolitan Museum for many months as a loan, Bashford Dean having contributed a technical study of the armor worn by the man in the painting to the museum's bulletin when it was first exhibited there. The man himself and the background of many interests makes one realize why Carpaccio has so often been called a story-teller. Below this very distinguished work, and standing on a cassone, are two panels, one a curious version of the "Madonna and Child" by Giovanni di Paolo, with all the striking originality in composition that was so characteristic of the Sienese painters of the fifteenth century, the other a group of St. Christopher, St. Peter, St. Barbara and one other against a background of gold, the faces of the saints illustrating how far human representation had advanced by that time from the rigid Byzantine conventions.

The world famous portrait of Giuliano de Medici by Botticelli, reproduced in INTERNATIONAL STUDIO at the time of the Duveen loan exhibition in the spring of 1924, stands on an easel in the corner of the room and in its handsomeness, apart from the cold and cruel pride which animates the face, reflects the spirit of that Florentine time which subtly per-



"MAN IN ARMOR"

BY VITTORE CARPACCIO (1450-1522)



"MADONNA AND CHILD WITH ANGELS"

BY BENEDETTO BONFIGLI (1425-1496)



"PORTRAIT OF GIULIANO DE' MEDICI"

BY ALLESANDRO BOTTICELLI (1444-1510)



"THE FAMILY"

BY FRANS HALS (1580-1666)

through its color and the naïveté of its composition. The second Baronzio, "The Madonna and Child Enthroned," is closer to the Byzantine tradition and has less of that Giottoesque quality which is so often to be found in the work of this follower of that master. For rarity of technique the figure of "Fidelity" hanging in the easternmost panel of the south wall may be awarded the palm here since it is a fresco by Francesco di Giorgio that has been transferred to canvas. A wall decoration in some Sienese palace, the figure of the woman in pale red robes stands on the back of a white dog who is resting on the floor looking upward at the figure he bears so patiently.

On the north wall hangs the "Virgin and Child" by Pier Francesco Fiorentino, the figures placed against a leafy screen suggesting the pattern of a *millefleurs* tapestry and having a degree of human tenderness not often approached among similar subjects of that time. In remarkable contrast to this is the "Madonna and Child" by the Roman Cavallini of the thirteenth century, a work of true Primitive character, still bearing traces of the Byzantine school in its formalism and in the dusky countenances of the mother and child. This picture, which was traditionally ascribed to Cimabue, hung for many years in an old church in Colahorra in Spain and is the only panel picture by Cavallini which has come to light, its date being somewhere between 1273 and 1276. Below this stands a "Madonna and Child" by Neroccio, the fifteenth-century Siena painter, the Virgin represented in a black hood and mantle over a red

and gold crown, a striking note of the painting being the greenish tint on the faces of both figures. This work is one of the rareties of Mr. Kahn's collection, a distinction it shares with another small upright panel by the little known Bartolo di Maestro Fredi who painted in Siena in the fourteenth century. The figure, presumably of the Madonna, wears a blue velvet cloak over a cloth-of-gold gown with touches of scarlet and stands against a background of lustrous gold.

The three other paintings in this collection are placed in the library. Two of the pictures are so widely known as to require merely the stating of their names to evoke their mental presences. Above the fireplace hangs Rembrandt's "A Jew," and in a designed space on the east wall is the great Hals, "The Painter and His Family," long exhibited at the Metropolitan Museum of Art and, since its rediscovery in the Colonel Warde collection in England in 1906, often reproduced.

The third painting here is the "St. John at Patmos" by Joost van Cleve, so long known as the Master of the Death of the Virgin. Sir Martin Conway in his work on *The Van Eycks and Their Followers* suggests that the background of the picture was painted by Joachim de Patinir. In this glowing example of Flemish religious art the saint is shown seated on a rocky knoll with a book on his knee, his pen held in suspense over its open page as he looks upward to the serene blue sky wherein appear the Madonna and Child in a white cloud of oval form. Behind and at either side of him spreads a broad landscape.

THE ART OF THE CHINESE

THE ART of China is the one great national art that has come down to our time in the land and among the people with whom it originated. Though they have spread vastly, the

Chinese inhabit the country in which they lived in the earliest period of their recorded history.

That empire we know as China was a land of many races, languages and religions. It was a country of wars and revolutions and repeated foreign domination and conquest. In spite of differences and changes, in spite of being a receptacle into which trickled something of the learning, something of the treasure of all the world, its many and divergent elements have been so assimilated and incorporated that it has remained a distinctive entity through the ages and its art been ever the expression of a vital and clearly defined ethnic spirit. No other nation ever made such a mark on the earth as the Chinese wall. Beside it even the Pyramids are insignificant.

Slight acquaintance is sufficient to inform us that Chinese art rests upon a tradition of high culture that ever has been reinforced by a profound respect and reverence for antiquity. It is characterized by extreme reserve, not to say austerity. Its earlier expressions have a certain solemnity of line. They are lacking in what may be called modeling or color. This persisted when under western influence the art became gayer, the newer forms taking on the dignity of the original Chinese themes. This solemnity of line, this quality we may discern in the physiognomy of the Chinese people themselves, this quality inherent in much of the art of the remotest past, may be felt in the old Chinese bronzes. We may approach its understanding through a knowledge of its historic background, through a realization of the culture of which the canonical books bear evidence.

In China we find the worship of the sun and moon, of the earth goddess and the star divinities existing as the religion of the state, with the Emperor as its celebrant. A thing apart from the people, it may have been imported with the doctrines of stellar influences from Babylonia. More primitive, universal and all embracing is that religion which grew up around and out of the belief in the continued residence of the souls of men on earth, a religion which made filial piety the highest virtue and the profoundest obligation; which peopled every tree and rock with a spirit

Its many and divergent elements have been assimilated through centuries into a distinctive entity

STEWART GULIN

and led to the erection of ancestral temples, and shrines and refuges for a master, controlling ghost in every street, shop and household. The requirements of this ritual, with those of the

Court, and of Buddhism with which it became interrelated, led to the production of enormous quantities of more or less artistic objects: ancestral portraits, censers and flower vases, made and employed for practical purposes and now esteemed by foreign collectors. Whatever distinction such bric-a-brac may have, it is of small importance compared with the work of the artist painters, which we may see if not at first hand at least in copies that reflect the spirit of their creators.

We hear much of Chinese religions and religious art. It would be pleasant to understand more of the festal, the secular side of Chinese life. We have glimpses of it through the poetry, now interpreted in English, and in stories of the lives of the poets and the painters. They are reminiscent of mountain scenery, and of mountains once the home of the high gods, Babylonian, it may be, but later visited by artist pilgrims who viewed the scenery and peopled it with genii and fairies. How completely they subordinated the detail! How lovely, yet simple and severe withal, are their patterns. The Chinese painter painted a mountain with more dignity and sublimity than the Buddhist artist was able to impart to his picture of Yama and the court of Hell. Buddhist art is gay and trivial compared with the simplicity and austerity of the work of the Chinese school.

I have been asked by students and artists to recommend a book on the art of the Near East and I have suggested the Arabian Nights. In like spirit I commend the *Tale of the Red Chamber*, a Chinese novel depicting the intimate life of a high-class Chinese family in the eighteenth century, to those who would know something more of Chinese art than is found in most books. In this tale, available in part in a translation by Mr. Joly, we may learn something of Chinese life, the art of living as the Chinese understood it, and of the part that pictures and similar objects played in the daily routine of the luxurious and well-to-do. They were given constantly as presents. As presents they were offered to the Sovereign and to the officials of his court who in turn carried them to the farthest borders of the Empire. Thus are to be explained the countless curved sceptres

of jade and other precious materials, a favorite New Year and birthday gift, as well as the many curtains embroidered with honorific inscriptions.

We all know that the spirit of the Chinese people was ever being invigorated and refreshed by invasions from the north and that the periods of foreign conquest were those of high artistic and literary achievement. We know of the introduction of Buddhism and of its domination and extension, but less, perhaps, of another influence that contributed to the making of China as it exists in our day. This was the contact of China with the West, if not with Rome directly, at least with its outposts, its outlying cities in the Near East. Witness a description of the imperial palace during the Six Dynasties and the Tang: its columns were carved and inlaid. Its walls were delicately painted. Its rafters were in the form of writhing dragons. Its beams resembled strange birds in flight. Its capitals and terminals were painted in gold. Its railings were ornamented with precious stones. Its chambers were so perfumed with musk and aloes that their blue curtains fluttered in a fragrant breeze. Light from the gardens, admitted through fresh bamboo shades, was reflected on golden screens and jeweled couches. These were the results of the expedition of Pan Cho (A. D. 37-102) to the western boundaries from whence he brought home the brilliant colored art of the Near East, and of the pilgrimages of Chu Shi Hang and Fa Hien who went to India in 399 A. D. and brought to China the gorgeous decorations of India and Khotan. Many survivals of these importations remain. The Chinese villa appears to be the Roman house. The Chinese chair, as I have pointed out, is the Roman chair, and the hanging pictures a curtain which retains the pendant bands by which it was once held up. Very jealous are the Chinese of foreign things. Even after they have been incorporated in common use the source of their origin is kept alive in systematic records, in dictionaries and encyclopedias.

During the Tang dynasty, the period when gaiety and color came into Chinese art from the West, the customs and ceremonies of the Chinese court were borrowed by Japan. There preserved and kept alive to the reign of the late emperor, one could see the costume and the color of the Tang. In Korea the art and costume of the Sung dynasty existed almost unchanged to the recent period of Japanese domination. Again, because of the law prohibiting the use of the costume of the reigning dynasty in the theatre, the costume of the Ming is there employed to the present day.

Information from these sources reinforces our

respect and admiration for that ancient tradition, that immemorial pattern, which with ever-changing detail, has survived through the ages. It was this that moved the French in the seventeenth century, themselves the inheritors of a similar pattern, a similar tradition, to that appreciation of Chinese art which extended its influence into the heart of the European world.

Until very recent times the great treasures of China in the possession of the Imperial household and the storehouses of private collectors were as jealously locked and guarded as are those in Japan of today. What the West knew, from contacts confined chiefly to merchants, were decorated porcelains, pictures, furniture, lacquers, silks, ivory and wood carvings made chiefly for export, and copied in no small part from European things taken to China to be imitated because of the cheapness of its skilled labor. The carved ivory balls, one within another, which are spoken of as marvels of Chinese ingenuity, were copied by the Chinese from German examples such as exist under the name of Chinese in the Trandescant collection at Oxford.

It was only in the middle of the nineteenth century, with the ultimate decline of the Manchu dynasty, that Chinese objects of great artistic value came in considerable quantities to the West. Then in succession, with the Tai Ping rebellion, the war of 1860 and the destruction of the Summer Palace, and on down to the Boxer rebellion and the loot of Peking, conditions were changed. Treasures which had been guarded for ages, the precious belongings of the Imperial house and of the Manchu princes, the contents of ancestral temples and the loot of shops were poured indiscriminately into the markets of the West. They came so suddenly, in such profusion as to overwhelm the judgment of all but a favored few with exceptional taste and knowledge. These priceless things, ravished from their historic settings, were supplemented by others dug from graves, which, after having been guarded and protected for centuries, were demolished in the construction of newly introduced foreign railroads. From the graves thus ruined came those beautifully modeled and painted clay images that revealed to us the costumes of the soldiers and priests, of the courtiers and fine ladies, with models of the carts, the mills, the stoves, and even the houses of the far-off Han dynasty. From these graves came ancient objects of jade, bronze weapons, offerings and sacrificial vessels of an earlier time. Almost coincident with the breaking up of China and all this outpouring we heard the extraordinary results of foreign archeological expeditions: German,

French and English, in western China and in Chinese Turkestan. These expeditions, more or less contemporary, the German of Grunwedel and A. von Le Coq, the French of Pellio, Foucher and Chavanne, and the English of Sir Aurel Stein brought back from ruined cities not only mortuary objects, but wall paintings, pictures on silk and cotton, brocades and embroideries, sculptures, architectural fragments and manuscripts and printed books of periods antedating the oldest things which had been preserved hitherto in living hands.

As a result of both the spoils of war and of these amazing discoveries a complete readjustment of all our notions about Chinese art was forced upon us. We came for the first time, with many examples before us, to appreciate more fully the early glazed pottery in comparison with the later and more delicate porcelain of the Manchu epoch. We were able to compare our oldest examples of Chinese paintings attributed at least to the Sung dynasty with far earlier pictures many of which in themselves were copies of more remote originals made by filling in patterns imposed by means of stencils with color.

Through all these years, the Japanese, among whom there have been always most ardent and most intelligent collectors of Chinese art, were always on the alert. With a better understanding and appreciation of Chinese things, paying when necessary enormous prices, they secured many of the greatest treasures. It must be remembered, however, that Chinese art is not admired universally in Japan and is considered as being coarse and loud in color and inferior to their own. Japanese collectors of Chinese things, who are more or less a class apart, prefer the old patinated bronzes and the subdued colors of ancient wares.

With the demand excited in the West by the sight of the amazing things from palaces and tombs, Chinese art became again the fashion and enormous quantities of imitations of old objects were fabricated for foreign markets. Copies and very good copies of old paintings have been made

in China for the last four hundred years. Ancient bronzes have been copied through successive dynasties and marks on porcelains have been deliberately antedated, but in addition to these copies, most of which are well recognized and understood, direct and skilful forgeries of pictures and bronzes and jades and porcelains were made both in China and Japan. The makers of these antiques, not content to copy old things, invented new forms of cloisonné, itself not a Chinese art, of rock crystal, of old stained jade, of all the materials collectors prize. One of my friends in Pekin told me of living next to the house of a man whose business was to make porcelain old. The age of porcelain is revealed by the touch. One could leave a new vase overnight with this artist, who, well supplied with wheels and buffers, would return it ground and polished to whatever age his customer desired. Again, as old Chinese bronzes are esteemed by Chinese collectors in proportion to the number of characters with which they are inscribed, inscriptions were forged upon veritable old bronzes, which thus acquired new value in the eyes of the unenlightened collector. As for pictures, which lose their color with each successive remounting, necessary for their preservation, it is not unusual to repaint them, especially when they are intended for sale in foreign lands. So skilful are these manipulators and restorers and so great the volume of their work that the uninformed purchaser who pays more than the obvious value of Chinese objects of art is likely to be the victim of their deception.

However this may be, quite apart from the prizes, the treasure trove that all hope for, there is another reward for the collector and student of Chinese antiquities far transcending the immediate possession of ancient paintings and sculpture. Through a knowledge of them there may come an appreciation of that solemnity of line, that quantity of weight, that repose and power that is inherent in the higher forms of all art. They furnish a touchstone for the art of all the world.

NOTES FOR REFERENCE

THE FOLLOWING brief summary of the Chinese dynasties has been compiled for the convenience of our readers. Although most of the citations in the articles dealing with Chinese art in this number are self explanatory, it was felt that a condensed tabulation such as this might offer a simple form of reference to those whose memory of Chinese history should require refreshing.

The first records of the Chinese concern Fu-hi (2852-2738 B. C.), Shon-nung (twenty-eighth century B. C.) and Huang-ti. These are the San-huang, or "Three Emperors," to whom tradition credits the founding of Chinese civilization. It is questionable whether they are more than mythological characters. With these may be associated Yau and Shun. During the reign of the former occurred a catastrophe which gave rise to the Chinese story of the flood and legendary history is largely concerned with this during Shun's reign. Yu, who by great feats of engineering saved his country from destruction, became emperor and the founder of the Hsia dynasty, the first of which even an approximate dating is possible.

YU, Emperor from 2205-2198 B. C.

HIA DYNASTY. 2205-1766 B. C.

Following the Hsia dynasty which probably was overthrown by a popular uprising the Shang or Yin dynasty was founded by Ch'ong-tang in 1766 B. C. During this dynasty China was forced to defend herself from the savage tribes to the north and west, chief among whom were the ancestors of the Hiung-nu or Huns. For this purpose the duchy of Chou was created to guard the frontier. The last ruler of the Hsia dynasty, Chou-sin, is described as a cruel and vicious emperor and his overthrow is attributed to Wu-wang, son of the most famous ruler of Chou. Bronzes of the Shang dynasty are extant.

SHANG DYNASTY. 1766-1122 B. C.

The dynasty founded by Wu-wang was called Chou, after the duchy of that name. The early years of this dynasty were characterized by warfare with the surrounding savage tribes and by an admixture of these tribes with the native Chinese.

The feudal states increased in power until in the seventh century the emperor was little more than a nominal ruler. The state of Ts'in, in the northwest, became the most powerful of the many divisions and gradually conquered the other contenders. Tatar blood and Tatar ideals, the antithesis of those of Confucius who upheld the ancient Chinese tradition, were strong in Ts'in. The king of this state conquered the last emperor of the Chou dynasty in 249 B. C. but it was not until the reign of Shi Hwang-ti, the successor of the grandson of the conqueror, that the title of Emperor was taken by the new rulers.

CHOU DYNASTY. 1122-249 B. C.

Shi Hwang-ti was an energetic ruler. Under him the borders of China were extended to include practically all of what is now China proper. He was also the builder of the Chinese wall. His successors, however, were feeble men and the empire was seized by Liu Pang, prince of Han.

TS'IN DYNASTY. 246-206 B. C.

The Han and the Later or Eastern Han dynasties were times of great development and prosperity. Literature was encouraged and the ancient books and records which had been ordered destroyed by Shi Hwang-ti were copied and promulgated. Communication with the west was established and India discovered. Under Wu-ti (140-86 B. C.)

the importation of works of art from Persia and Rome began. Under the second ruler of the later Han dynasty, Ming-ti, Buddhism was introduced from India into China (65 A. D.). The power of the dynasty declined in the second century and after the death of Hien-ti in 220 A. D. the empire was divided into three kingdoms. These were the Wei in central and northern China, the Shu Han in the east and the Wu in the south. Of these the Wei was the most important.

HAN DYNASTY. 206 B. C.-220 A. D.

The Wei were of Tatar descent and the most powerful of the three kingdoms. They conquered Shu Han and for a time under the Emperor Sze-ma Yen, who styled his dynasty the Western Ts'in although he was of a Wei family, held China as a united empire. Tatar and northern tribes, however, invaded the country and China was again divided, for a time into several states, later into two, the north and the south.

WEI DYNASTY AND MINOR DYNASTIES. 220 A. D.-590 A. D.

Under the Sui dynasty China was reunited and for a short time at peace. The dynasty ended with the poisoning of the emperor Kung-ti in 618.

SUI DYNASTY. 590-618 A. D.

The T'ang dynasty which followed was founded by Li Yuen, a general under the old regime. During this period the borders of China were extended to the west as far as the Caspian Sea. It is regarded as the golden age of Chinese literature and art. Like so many of the preceding dynasties the T'ang ended in disorder. During the fifty-three years intervening between the end of this dynasty and the establishment of the Sung there were five minor dynasties.

T'ANG DYNASTY. 618-907 A. D.

Shortly after the founding of the Sung dynasty China was again divided into the north and south. In the north the Tatars established the Kin or "Golden" dynasty while the Sung continued to rule the south. In 1212 and 1213 Genghiz Khan invaded northern China with marked success and after his death the war was continued under his son and successor Ogdai. A treaty was made between Ogdai and Sung and these allies overthrew the Kin dynasty. War broke out between the allies and under Kubla Khan the Sung territories were overrun. In spite of the almost constant warfare the Sung dynasty was a period when art and literature flourished.

SUNG DYNASTY. 960-1280 A. D.

Kubla Khan founded the Yuen dynasty and assumed control over all China. It was during his reign that Marco Polo visited China and under one of his successors there were commercial relations between Europe and China.

YUEN DYNASTY. 1280-1368 A. D.

The revolt was led by Chu Yuen-Chang, the son of a Chinese laborer, and was everywhere successful. He assumed the title of emperor under the name of Hung-wu and founded the Ming dynasty. During this dynasty modern intercourse with Europe began with the arrival of the Portuguese in 1517. The later years were marked by almost continuous war with the Manchus and with Japan and it was the Manchus who finally overthrew the dynasty. With the rule of this dynasty China's great period in art ends.

MING DYNASTY. 1368-1644 A. D.

CHINESE BODHISATTVAS

IN ONE of the Chinese rooms at the Metropolitan Museum in New York, there are a number of figures in stone, wood and bronze that dazzle the beholder with their beauty as they confound the curious by their labels. "Bodhisattva—Wei period," or "Bodhisattva—T'ang period." It is not even possible to decide whether they represent male or female figures. But for one spectator, at least, they have a satisfying beauty, a kind of understandable loveliness that makes it easy to lose for the moment the consciousness of looking at "Oriental art." It is this unconscious resistance against Chinese art, especially of primitive and medieval times, which closes our minds and hardens our hearts to much in it that we might otherwise understand.

The meaning of Bodhisattva can only be run to earth in the footnote which erudition condescendingly appends for the ignorant. Even the learned Professor Fenollosa calls them feminine though so far as we know they were really sexless. Bodhisattvas were the saints of mercy and wisdom of the Buddhist religion who indefinitely postponed their Nirvana in order to serve mankind. They were incarnations of the virtues, minor deities, Buddhas-to-be. Whether a saint who serves mankind in order to reach heaven is a higher or a lower conception than a saint who renounces heaven to serve mankind is a nice question for theologians to determine. Like the Christian saints, these Bodhisattvas are often shown by Chinese sculptors in attendance upon their Lord.

For anyone whose taste in Chinese art has got beyond a casual reference to Ming porcelains, there is a real satisfaction in knowing something of the background of these figures; to have a slight acquaintance with the religious and historical facts which can give them the meaning their gracious beauty has a right to demand. To know even a little about the differences in styles of drapery, in types of faces and figures, is to look at them with a deeper understanding; to add mental to esthetic reaction.

Until the latter part of the eighteenth century, the collection of bas-reliefs in the possession of a Chinese antiquary were looked upon as the sole existing remains of early Chinese sculpture. It was assumed in most textbooks that the Chinese had not distinguished themselves in this field.

The images of the "saints" of Buddhism are the finest examples of early Chinese sculpture

JAMES PERRAULT

he hints at a vast store of archeological treasures, no mention is made of images of stone. With the publication of E. Chavannes' *Mission Archéologique dans la Chine Septentrionale* in 1909, Chinese medieval sculpture became for a time the artistic rage and the figures brought from the temple caves were greatly admired and promptly copied. Since then the sculptural supremacy of the Greeks has been verbally threatened by many critics; and if there is one who calls the modeling of the T'ang sculptors "timid," there are dozens who can only account for the glories of that era by tracing Chinese sculpture to a Græco-Roman origin.

The Bodhisattvas with which we are concerned were chiefly of the Wei-Tartar and T'ang dynasties, the former dating from 386 to 577 A. D. and the latter from 618 to 906. Reduced to its essentials, Chinese history for this period tells first of the civil wars that ended with the conquest of north China by the Wei at the end of the fourth century. This Tartar tribe from East Mongolia and Manchuria became devout Buddhists and their advent brought a new type of model and a new influence into Chinese sculpture. During this dynasty China was definitely divided into two parts; the north where the Wei ruled and the south to which the native Chinese emperor had fled with his court. During the Sui dynasty, a brief one following the Wei, China was once more united and in the following era of T'ang emperors (from early seventh century to early tenth) this union resulted in the golden age of Chinese sculpture. Under the Sung emperors China was once more divided into many warring principalities and under the immortal Kubla Khan it became a Mongol empire. By the middle of the fourteenth century the usual revolution ended in the rise to power of the Ming emperors and beyond their advent no student of Chinese sculpture need go. Summarized in so brief a form, Chinese medieval history reads like the account of a South American republic, but we must remember that we are dealing with long periods of time. The important thing to remember is simply that there was a constant influx of new tribes and new influences into

In *Epochs of Chinese and Japanese Art* published in 1912, Professor Fenollosa, in speaking of Chinese Buddhist sculpture, confines his remarks to a discussion of bronze figures, and though



STONE VOTIVE STELE

WEI-TARTAR DYNASTY

China between the fourth and the tenth centuries—from India, from Central Asia, from the north and the south. It is important to remember this because of its effect upon Chinese art. So much for historical facts.

The religious background of these figures is even more complicated. Even were it necessary,

editorial interdict has forbidden any account of the Gautama Buddha and has particularly pleaded for the omission of the inevitable reference to the prophet sitting under the Bho tree. It seems a pity. There is nothing in our theology to equal the story of a prophet who, recalling the ecstasy of eating an apple under a tree in his boyhood



TWO VIEWS OF STONE BODHISATTVA, PROBABLY AVALOKITESVARA

SUI DYNASTY



HEAD OF A BODHISATTVA IN BASALT

WEI-TARTAR DYNASTY

days, decided later in his career that only by repeating the experience could he approach Nirvana. It is scarcely to be wondered at that a religion with such a prophet should, when it had been adopted by the Chinese, express itself in images of very definitely human charm with a warm, smiling appeal.

Of Buddhism in India, whence the Chinese imported it, we need only say that its first great schism divided it into two sects one of which, the Hinyana, retained all the austerity of the original creed; the other of which, the Mahayana, relaxed and expanded this creed into a more human belief that life is built up on the happiness of all living things and that man should aspire to live so that at some future creation he may become a Buddha. It was this more liberal form of Buddhism which brought into China from India the images of its faith; and these images were the beginnings of Buddhist sculpture in China. Although there are records of Buddhist missionaries in China

early in the Christian era, it was only in the fourth century that the new religion took actual root.

The correct thing to say at this juncture is that Chinese sculpture of the period with which we are concerned showed strongly the influence of Indian art and through it of the Græco-Roman art.

Alexander the Great's conquest of India and constant communication with the West through succeeding centuries had modified the native art of that country and given it at least two qualities which we usually think of as distinctly Greek: nobility of pose and flowing drapery. But before this wave had reached China, it had gone through southern India and Ceylon and the Buddhist images brought to China by the missionaries bore unmistakable evidences of their journey through the south. Faces had grown heavier and not quite so gracious; drapery had become more rigid, less fluid in line and the original nobility of pose had set in a somewhat formal mold.

As Buddhism gained in popularity in China, the sculptors began to model figures of the

new religion but most of their productions, at least to the middle of the fifth century, were figures in bronze, sandalwood or terra-cotta, few of which have survived the many wars and persecutions of the Middle Ages. The few that do survive show plainly that the Chinese sculptors of the first four centuries treated their new gods with all the respect due to strangers and guests. It would be impious to make a brand new, borrowed deity look like a native son; and so the figures are awful rather than gracious; distant, impersonal and fearful. In the early days of Buddhism in India, the Lord Buddha was never represented by an image; only the Bodhisattvas took on human form. But this ban had been removed long before Buddhism reached China. On a sixth-century stele there is an inscription which says: "The Supreme is incorporeal but by means of images, it is brought before our eyes." However, piety still balked at any natural representation and modeled drapery and headdresses

of great loveliness adorning flat, formless bodies. The favorite representation of these early centuries is that of Buddha Maitrieya, the Buddha that is to come, the God of Love; sometimes shown as a Buddha and sometimes as a Bodhisattva.

BODHISATTVA, BRONZE

T'ANG DYNASTY



AVALOKITESVARA, BRONZE GILT

SUI DYNASTY

In the fourth century, when Tartar tribes conquered northern China and, taking the name of the preceding dynasty, the Wei, ruled until the middle of the sixth century, they gave Chinese sculpture its first great impetus. With the natural enthusiasm of conquerors and of a people newly



AMITAHBA OR AMIDA, STONE

T'ANG DYNASTY

converted (they were won over to Buddhism by their subjects), they wished to advertise their conversion in the form of images. Image-making became part of the education of all cultured people. It is related that one about to become emperor or empress must first cast an acceptable image in bronze; and that the test of acceptability was genuine is proven by the fact that several, both men and women, failing to cast worthy images, were barred from the throne.

These Tartar invaders left one very definite mark of their passing upon Chinese sculpture and that is a new type of face which differs from the native Han and Indian and is probably Central Asian. Already, only a century or two after Buddhism became popular in China, the figures of gods and saints have lost the heaviness of the southern type and are slenderer and more graceful.

The correct thing to say at this juncture is that the Wei-Tartar sculpture is distinct from the periods before and after it because of the slenderness of its figures and the stylized rhythm of the draperies.

But it would be a serious omission to fail to point out the Wei smile—that very definitely humorous smile which combines amusement with tenderness. Buddha himself wears it very often, though somewhat apologetically; but the Bodhisattvas, who need not take mankind too seriously since they still more or less belong to it, smile broadly. This smile is the best possible evidence that the Chinese had lost their earlier fear and awe of their gods and looked upon them as beings capable of human emotions and sympathies.

One who explored the cave temples and shrines in the mountains near what is now known as Yun Kang—those caves from which a great deal of Wei sculpture has come—tells how delightful it was to stand in one of them and to see, wherever one gazed, that welcoming smile of cheerful tenderness.

The votive tablet in the illustration shows Buddha with two attendant Bodhisattvas. The faces of the three principal figures, the decorative quality of the draperies, especially those of the group of figures at the top, are typical expressions of the genius of the Wei sculptors.

The building of the railroad through China first brought these Wei sculptures

to light and undoubtedly many, especially the clay figures, were destroyed before the curio hunter had discovered them. When they were finally brought to Paris, they made as much of a stir as the Tanagra figures and were as well faked.

The head of a Bodhisattva assigned to the sixth century (that is, the close of the Wei dynasty) gives every indication that this Tartar sculpture went out in a burst of glory. The Wei smile is wanting, but in its place we have an expression of reserve more appropriate to a divinity; an expression less earthy but more serene, majestic and tender. The standing figure, illustrated here, of Avalokitesvara, the God of Mercy, is variously assigned to the Wei, the Sui and the T'ang dynasties. The expression of the face and the arrangement of the draperies suggest Wei characteristics; the type of face, however, is



WOODEN PILLAR WITH FOUR BODHISATTVAS

T'ANG DYNASTY

distinctly Indian and that would place the figure in the T'ang period when communication with India was established. The evidence of an attempt at modeling the figure beneath the drapery might justify either Sui or T'ang dating. The beautiful headdress is the mark of most Bodhisattva sculpture in China.

During this artistic advance in northern China under the Tartars, southern China produced little that is comparable to it. This, at least, is the opinion of those who write since the discovery of the cave temples and the publication of Professor Chavannes' book. But the older authorities, to whom this Wei sculpture was unknown, do not

agree. Professor Fenollosa, for instance, says that the native Chinese in the south produced "a more plastic, a more primitive art, with not the faintest suggestion of the Græco-Indian influence."

In the next dynasty, the Sui (581 to 617), there is a combination of northern and southern types. The slenderness of figure characteristic of the north was retained, but draperies became simpler and faces, unfortunately, smaller and rounder. The Wei smile becomes slightly saccharine. But one definite advance was made in the direction of naturalistic modeling. The Wei had achieved a sense of movement in the draperies but under the Sui there was added some sense of the body beneath the robes. However, the Sui dynasty apart from its union of northern and southern China politically with the resulting union of sculptural types, is chiefly important to us as a prelude to the great T'ang dynasty, the golden age of Buddhist sculpture in China.

The correct thing to say at this juncture is that under the T'ang emperors, Chinese sculpture most nearly approached the Greek ideal of beauty.

A writer in the Metropolitan Museum *Bulletin* in 1916 said that he had "got himself disliked by comparing a T'ang pottery horse head to the famous heads of the Parthenon." He might say this now with little fear of contradiction. In the Museum of Fine Arts in Boston there is a marble figure of Amida (the creator of the Western paradise), merely a torso, that has the formal simplicity of Greek sculpture. But before bandying any more words in these comparisons, we must clearly understand that by Greek is meant the late Hellenistic age when Greek sculpture was modified by Oriental traditions. One cautious author (and who would be otherwise, writing of early Chinese sculpture?) comments in timid negation: "The refined estheticism of the T'ang sculptures now known . . . make it unsafe to say that the critical opinion of the future will assign to this branch of Chinese art a place lower than that of any other great nation—always excepting Greece," but we have reached a point where Greece is not always excepted.

The figure of Avalokitesvara in bronze gilt illustrated here belongs either to the late Sui or early T'ang dynasty; at any rate it probably belongs to the early part of the seventh century. About this time many Indian images were again brought into China and the Indian routes were kept open because of the marriage of a T'ang princess to the ruler of Thibet. This bronze statuette seems to bear strong marks of this Indian influence, especially the face; and the pedestal is characteristic of T'ang workmanship.

The wooden pillar, made up of four Bodhisattvas, is assigned by the Metropolitan Museum to the beginning of the seventh century, but by others to the latter part of the ninth century. It was one of several supports of a beam in a temple. It is richly colored, chiefly in blue and crimson. In speaking of it, one may ignore comparisons with anything and be content with the reflection that in it we see beauty incarnate; design in its highest perfection and sculptural rhythm in its most appealing and comprehensible form.

In the T'ang dynasty the sculptor had at last learned to represent the body beneath the garments. The Bodhisattvas of this period retain the rhythmic beauty of the Wei figures, greatly simplified. The whole treatment is freer and easier. This increasing graciousness of pose and the growing suggestion of femininity led one sour old Chinese philosopher of the eighth century to complain that every court wanton imagined she was a Bodhisattva.

The kneeling figure of a Bodhisattva, with its lotus flower pedestal, is T'ang sculpture in its most sublime development. Here the appeal is not limited to the purely esthetic; there is also the universal appeal of a deeply religious conception. It is not necessary, in looking at this, to know anything of period or type; of this dynasty or that; of east or west. The highest possible sophistication of skill the most consummate power of expression combine with the deepest piety to produce a figure that is prayer incarnate. It is true that in this figure the sculptor has achieved perfect relationship between drapery and limbs; it is true that it justifies Lawrence Binyon's statement that the T'ang figures had "elegance and yet intensity;" it shows unmistakably how, in Chinese Buddhist sculpture, aiming at the expression of contemplation, "the energy of the limbs is subdued to stillness;" but these verbal proofs take no note of the thrilling emotional quality, the note of ecstasy which, according to Arthur Machen, distinguishes art from craftsmanship.

With the beginning of the Sung dynasty we have that tendency toward too much sweetness which marked the end of the great period of Chinese Buddhist sculpture. In the south especially this softening reaches the point of definite weakness and loss of vitality. The Bodhisattva in wood shows this loss of vigorous treatment. Figures retain their elegance but lose something of their intensity. The development of a more philosophical form of Buddhism is partly responsible for it. In the north some of the beauties of T'ang sculpture survived, but in the south they



KNEELING FIGURE OF A BODHISATTVA, STONE

T'ANG DYNASTY

had only a kind of appealing loveliness that was the first downward step in the direction of the "agreeable" Ming types. The figure shown in the illustration is probably from the north, but like most Sung sculpture, it is a little cloying. It may be damned with the very faint praise of the epithet charming. In the following Yuan dynasty

(1280 to 1368), of which the mighty Kublai Khan is the outstanding figure, religion and art alike fell under Thibetan influence and we have a foretaste of the commonplace conventionalism of the Mings.

The correct thing to say about Buddhist sculpture under the Ming emperors is nothing at



BODHISATTVA, WOOD

SUNG DYNASTY

all. It was "dull, stereotyped and impossibly dumpling-like."

Most of the sculpture of which we speak is either in stone or marble because figures modeled in perishable materials could not have survived the many invasions, conquests, civil wars and persecutions which marked the frequent changes of dynasty. Buddhistic sculpture in stone was usually colored and gilded, the pigment being applied either directly to the stone or over a thin coating of gesso. As the colors dulled, they were renewed—a branch of artistry in which the Mings excelled. In the great persecution of the year 845, the emperor ordered the destruction of some forty-five hundred temples. Bronze, silver and golden images were sent to the mint and iron figures were made into agricultural implements. Only the stone figures survived. We owe the existence of many bronze statuettes to the envoy

sent to carry out this command. Himself a devout Buddhist, he returned to its owner any image under a foot long.

Bronze figures were usually gilded. Under the Wei, a particularly pale tint of gold was used which helps to fix the dates of figures in doubt. Wood, especially sandalwood, was used for smaller figures and was almost always colored. Clay and terra-cotta were used chiefly for tomb figures and iron for those in exposed places. The white marble stele of the year 559, in the Metropolitan Museum, was originally painted in many colors and the figures were richly gilded.

Somewhere about the time of the Sung dynasty, in the twelfth and thirteenth centuries, Avalokitesvara, the God of Mercy, took on a more distinctly feminine appearance and is usually identified with the Kuan Yin or Kwannon of later Chinese Buddhism. Most of the Bodhisattvas, especially of the T'ang period, are distinctly feminine. This transformation of Avalokitesvara into Kuan Yin is mentioned to clear up the confusion that exists when the same figure, reproduced in different places, bears two distinct captions.

The correct thing to say in closing is that those whose study of Chinese sculpture ended ten years or more ago must revise their opinions radically.

It is not fair to give India the credit for its inspiration. The art of a nation is either primitive or composite; and the fact that Chinese sculpture combines so many elements—Greek, Roman, Indian, native Han and Central Asian—does not make it any

the less definitely a Chinese art. We have spoken interchangeably of Chinese sculpture and Chinese *Buddhistic* sculpture because the terms are actually interchangeable for the period of which we write. Bushnell says: "The art of sculpture in China was born, cherished and developed in the service of religion." In the great sculptures of the Wei-Tartar and T'ang dynasties, the Chinese achieved what other races and cultures have often failed to achieve: a great religious art.

We are tempted to forget that the esthetic and religious feelings spring from the same source and, in an age when we send missionaries to China to accomplish the spiritual regeneration of the heathen, it is wise to stop and consider the depth of religious emotion expressed by her sculpture.

*Photographs except that on page 299 by courtesy of the
Metropolitan Museum of Art*

CHINESE DRAGON SYMBOL

THE DRAGON is an old astronomical symbol in China, emblematic of the eastern quadrant of the heavens and connected with Spring. It typifies both flood and rain and, because of their power, became the sign of supreme power. The emperor was accepted as the highest ruler on earth and therefore the dragon was considered to be the only symbol adequate to express his authority. Thus it became the imperial emblem.

The etiquette of the Chinese court designated a five-clawed dragon for the exclusive use of the emperor and his sons, princes of the first and second ranks. The four-clawed dragon was used by princes of the third and fourth ranks and the three-clawed by the nobility. This three-clawed dragon later became the Japanese imperial insignia. In the Chinese productions of the present day, in which tradition

This symbol which, to Western minds is significant of terror, is one of benevolence to the Chinese

G. GLEN GOULD

for the emperor's household.

To the majority of Americans any of these forms is recognizable merely as the Chinese dragon

counts for very little, we may find the five-clawed dragon used indiscriminately, but if it is found on an object antedating 1911 we can be sure that the piece it adorns was made

but to the Chinese this emblem of their country and their fathers for more than one hundred and twenty generations represents a vast field of legend and history. To miss its significance is to lose one of the most delightful and fascinating stories in the history of mankind.

Some form of dragon is found on many of the things which we import from China. You will find one on your box of tea, there appropriately, for the word



SACRIFICIAL VESSEL, JADE, DECORATED WITH KUEI
LUNG MOTIVES
In the Metropolitan Museum of Art

“oolong” is derived from *long* or *ling*, the Chinese for dragon. *Wu ling* or *oolong* means black dragon.

THE MODERN FORM OF DRAGON USED ON A CHINESE RUG
Courtesy of B. Altman & Company





PORCELAIN PLATE, K'ANG HSI PERIOD

FISH AND DRAGON

There is an ancient tale of a black serpent coiled around a tea plant of this variety and so this tea has borne not only the name but also the symbol throughout its history.

One of the most ancient forms of Chinese dragon is the *kuei*, found on bronzes and jades of the Chou period (1122-249 B. C.). It is recorded in 2000 B. C. as being then an ancient symbol, and is still used as decoration on many varieties of objects. It is probable that it originated as an emblem of thanksgiving and sacrifice in agricultural rites and its primary significance is "the restraint of greed." The earlier forms of the *kuei lung* were highly conventionalized.

The Chinese have a legend often pictured

and as well known to them as George Washington and his cherry tree are to us. It is illustrated here on the porcelain plate of the K'ang-hsi period, 1662-1722. The sturgeon in the spring swims up the Yellow River to spawn. There is a rocky gorge on this river which these sturgeon occasion-

ally succeed in leaping, but the effort is so extraordinary, that the fish which leaps the *Lung-Men* or Dragon's Gate becomes a dragon; aided by divine power he becomes divine. So we see the fish announcing aspiration to dragonhood and the Fish Dragon aiding him. Every Chinese knows that this plate was painted for a scholar who had passed the examination which included his name in the "Dragon List."

BRONZE MIRROR WITH DRAGONS OF MODERN FORM
MING DYNASTY



TOMB FIGURES of OLD CHINA

CHINESE humanitarianism began about the seventh century before Christ to revolt against the practice of burying the living with the dead. It was out of this revolt that tomb figures came into existence. In 677 B. C. there is mention of the funeral of Wu, ruler of the state of Ts'in, at which sixty-six living persons were entombed with the dead monarch. This, according to J. J. M. de Groot in his *Religious System of China*, does not indicate the first instance of such an event. Rather it may be inferred that public opinion was shocked for the first time by an occurrence which heretofore had been taken as a matter of course. Silence in the past meant acceptance without comment. Mention resulted from a change of heart.

Confucius was opposed to human sacrifice (there are two cases on record during his life, 551-478 B. C.) and since the weight of his word was heavy the observance of the custom diminished. It became less and less a familiar part of funeral ritual for the powerful of the earth to drag their natural survivors to an unnatural burial, although as late as 1500, according to De Groot, the practice was continued at the burial of an emperor. But, previous to that, not every emperor's funeral had witnessed the immolation of members of his household for many of them left strict instructions forbidding it. So it came about that images of persons which might vicariously perform the offices of the humans whom the deceased would wish to

To the care of musicians, dancers, servants, and soldiers the Sons of Han consigned their future

HELEN GOMSTOCK

have about him were placed in the grave.

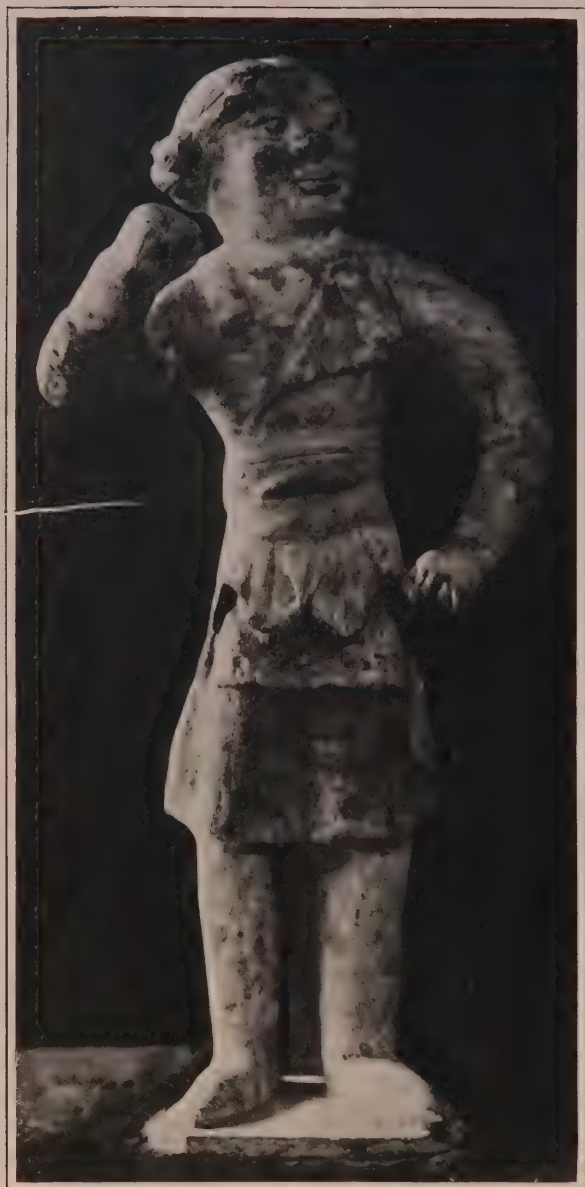
According to Chinese thought, the *manes*, or spirit, did not leave the body in death but remained in the tomb with it. For

the benefit of this ethereal side of man's self a vast tomb equipment was prepared which took into consideration both sustenance and amusement, utility and beauty. There were many other things placed in the tombs besides the human figures, such as special grave clothes of silk, money (sometimes real, sometimes earthenware counterfeits), figures of many kinds of animals, actual food, all of the musical instruments, shields and plumes used at the funeral ceremony, any number of earthenware objects such as vases, tubs, ewers,

basins, small models of granaries, wells and stoves, dishes of porcelain, also staffs, parasols, fans and mirrors. The mirrors were supposed to furnish light for the tomb, not actually, but symbolically, as objects whose attribute it was to intensify light. The Chinese took as much as possible of their environment into the tomb, or rather duplicated that environment with specially made objects. The Egyptians placed the things of actual use around the dead; in China the fittings for the tomb were especially prepared for the occasion, although in ancient days some of the emperors used to take with them vast hoards of precious things, such as jade, which made their graves irresistible to marauding hands in succeeding centuries.

YANG KUEI-FEI, A BEAUTY OF THE T'ANG DYNASTY
In a New York Collection





AN EARLY T'ANG STABLE BOY

Collection of A. W. Babr

It became customary to place in the grave objects otherwise unfit for use. Confucius advocated this, perhaps in the cause of economy, but more particularly to emphasize that these things were for the use of the soul and should therefore be no more than symbols of what was used in life. "The bamboo instruments are not quite fit for use," he says, "those of stoneware cannot well be washed, nor can those of wood be carved. The citherns and lutes are strung but not tuned; the mouth organs and Pandean pipes are in good order, but not attuned to the same key; there are also bells and sonorous stones, but no stands to suspend them from. These things are called instruments for the *manes* because they are for the use of human souls."

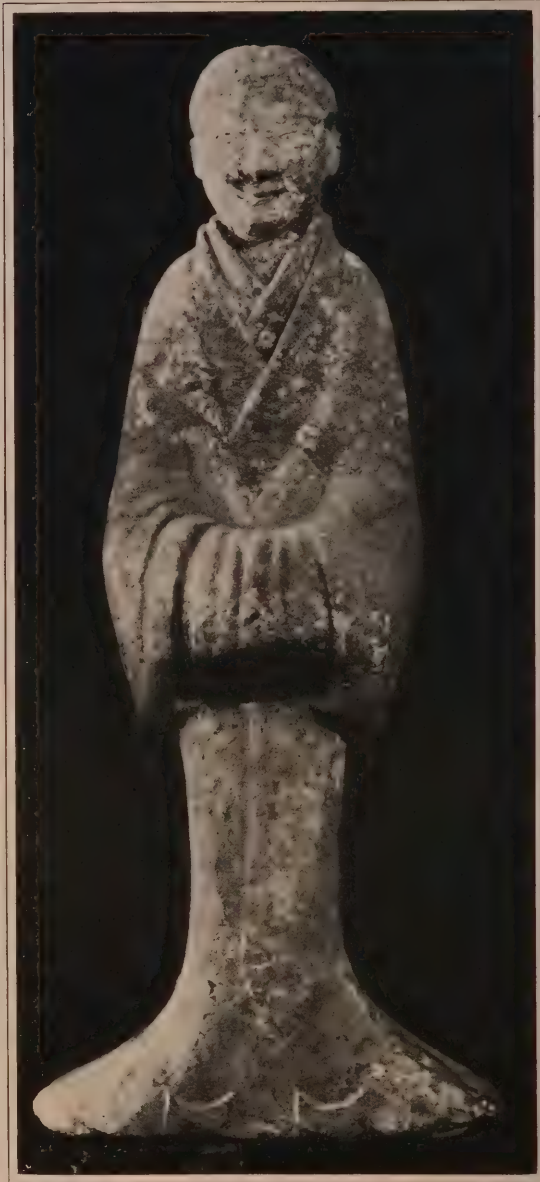
The images of human beings for the graves were made of earthenware, wood and straw, while

in Han times (206 B. C.-271 A. D.) there were a few instances of the use of copper. Confucius favored straw, for he feared that wood or pottery figures, being more life-like, might cause a relapse into the savage customs of the past. The pottery figures, being both numerous and sturdy, have naturally had the best chance of surviving. In the main they are a jolly lot, smiling musicians, ingratiating dancers, gracious ladies, husky grooms and servants, bold soldiers, and a definite company of mourners whose sad countenances were to assure the dead that he was missed lest the equable company in which he found himself might cause him to wonder. Their peculiar long sleeves are simply a convention of mourning.

The best tomb figures are of the Wei (386-557 A. D.) and T'ang (618-906 A. D.) periods.

A WEI OFFICIAL

Collection of A. W. Babr





ABOVE: HAN SERVANT BOY
LEFT: WEI SOLDIER, EIGHT INCHES
HIGH
RIGHT: T'ANG MOURNER WITH LONG
SLEEVES
ALL THREE OF THESE TOMB FIGURES
ARE MADE OF CLAY AS ARE MOST
OF THOSE WHICH HAVE REMAINED
INTACT THROUGH THE CENTURIES

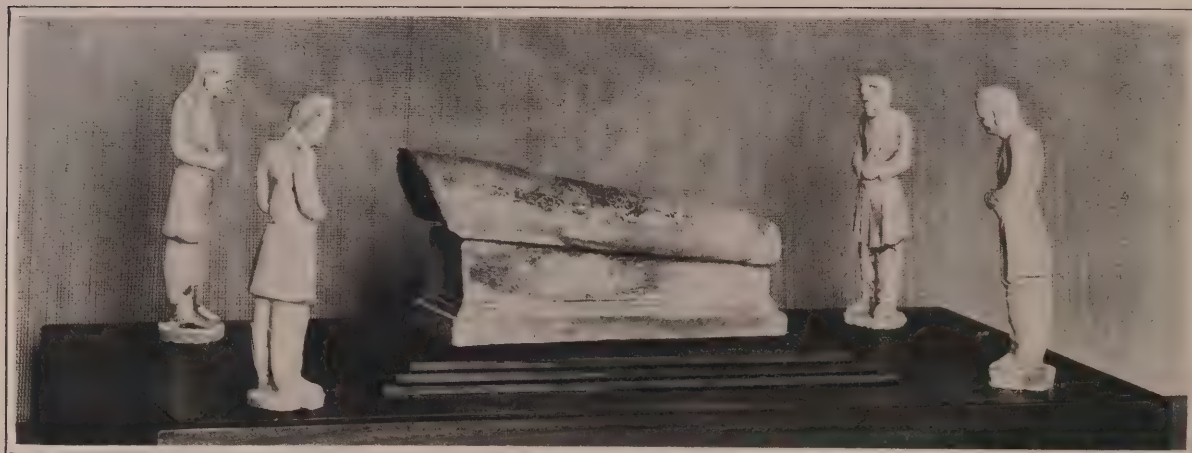
Collection of A. W. Bahr

They are more facile in their modeling than those of the earlier dynasties—Chou, of which the few that have been excavated are very crude, and Han, whose advance in artistry hardly rivals the Wei standard; they are more expressive and

vigorous than those of the Ming dynasty (1368-1644) when moulds were frequently used and the figures were rather lumpy and expressionless. The Sung and Yüan periods, which come before Ming and after T'ang, are not represented to any extent

FIGURES OF A JEW, A PERSIAN AND AN AMERICAN PEDDLER
In the Pennsylvania Museum





SARCOPHAGUS OF SOAPSTONE AND T'ANG FIGURES IN GLAZED TERRA-COTTA

In the Royal Ontario Museum of Archeology

in the tomb figures; just why is a matter of conjecture. Perhaps they used some perishable material, such as straw. It is true that figurines of these two periods exist, but they are Buddhistic in subject and were not intended for the tomb. Paper is the favorite medium today. Paper duplicates of a man's possessions are burned at the funeral ceremony, and among them are to be seen paper automobiles which are the last word in a funeral ritual that goes back nearly four thousand years.

The Chinese buried their dead above the ground in artificial mounds which took the form of magnificent temples or palaces in the case of the exalted in rank. Here is a description of the interior of the tomb of Ngai, a ruler of the Wei dynasty, as it looked to those who entered it in the sixth century, according to the *Miscellanies About the Western Metropolis*. Tomb figures forming both a seraglio and a military guard were found here, although this is a comparatively early tomb. In a nearby grave of about the same period actual skeletons of men and women were found instead of the clay effigies which accompanied Ngai. The follow-

ing account of this sixth-century expedition is a translation taken from De Groot:

"Over the tumulus of King Ngai molten iron had been poured and it was not opened until three days had been spent in boring and chiseling. A yellowish mist inside so disagreeably affected the

nose and eyes as to render it impossible to enter. Therefore the grave was left to the care of a guard of soldiers and after seven days the mist had cleared away. Then first a door which had neither rings nor bolts was found, and subsequently a couch of granite four feet square. On this couch stood a stool of stone, on both the right and the left side of which there were in attendance three stone images in a standing attitude, all wearing military caps and girdles and swords. Then came a second stone door of one leaf only, well provided with bars and bolts. Having broken it open the eye fell on a coffin the black color of which was so bright that it cast a glare over the men. Sword strokes had no effect upon it; but when they attacked it with heated saws they found it to consist of sundry varnished rhinoceros hides; it was several inches thick and the hides were

T'ANG DANCER

Collection of A. W. Babr



placed over each other in more than ten layers. Their exertions to break it open proving fruitless they desisted from all further attempts.

"Again they passed through a stone door of one leaf, protected by bolts and bars. A couch of stone was then discovered, seven feet square; also a stone screen, and a set of copper curtain hooks, some of which lay scattered about in disorder on the couch and on the floor; obviously the ribbons by means of which these curtains had been fastened had decayed, and the copper hooks dropped out in consequence. On the couch there was one stone pillow, and, moreover, dust in very high convex heaps, evidently the remains of clothes and ceremonial garments, and on the right and left stone figures of women, twenty on a side, were standing near the couch in attendance, some holding imitations of towels and combs, others dishes, as if they were serving up a meal. No other curious things were detected except iron mirrors, several hundred in number."

Of the tomb figures illustrated the most interesting historically is that of Yang Kuei-fei, who lived in the eighth century A. D. She was one of the most famous beauties

of the T'ang dynasty and the favorite of the Emperor Ming Huang. This portrait of her, which is in a private collection in New York, is about twelve inches high and of Tzu-chou ware, which is semiporcelainous. She wears a red robe

with a pattern of yellow flowers. Her scarf is cream white with a floral motive of red flowers and in her hands is the yellow tiger-headed scepter which establishes her rank indisputably. The

face is of soft paste, delicately tinted. She seems slightly non-Chinese in appearance, which accords with a tradition that she may have been of foreign birth; although history generally calls her Chinese. She was not of high birth but because of her beauty, wit and intellectual accomplishments—the latter always an important member of the Chinese trinity of feminine perfection—she was chosen concubine for Prince Shou, eighteenth son of the Emperor Ming Huang. Like Meredith's Countess de Saldar, who had not wealth nor high degree but a "star," Kuei-fei had a comet, or some unusual heavenly body which made its appearance on the night of her birth and assured her parents that their child was born to no ordinary lot. In forceful hands, Meredith would no doubt agree, as much may be done with a comet as with a star. When chance led Yang Kuei-fei to the Emperor, who was looking for a new concubine to take the place of a recently deceased favorite, she was ready for her op-



T'ANG COURT LADY, UNGLAZED TERRA-COTTA
Collection of Martin C. Schwab, Chicago

portunity. So charming was she, so dazzling and delightful that the old Emperor, like the unwary fly, walked into the web and remained there for the rest of his life. He spent his time devising luxuries for her pleasure, and the people groaned



T'ANG DANCER, UNGLAZED TERRA-COTTA

Collection of A. W. Babr

under the weight of her expensive living. So blind was Ming Huang that he did not see what everyone else in the palace saw—her love for his own favorite, a Tartar, An Lu-shan, a traitor who afterward marched on the capital under the pretext that he was sending the Emperor a “present” of three thousand Tartar horses with two grooms each.

The Emperor and Yang Kuei-fei fled with a few members of the imperial household and took refuge in a deserted inn. The soldiers saw their opportunity and demanded the life of the hated favorite as the price of their loyalty. The unhappy

Emperor pleaded for her without success. Some accounts say that she strangled herself. Waley, in his *Introduction to the Study of Chinese Painting*, will not even allow her this. He also insists that she was fat and “wore an outrageous yellow skirt” and credits her taking off to a palace eunuch who strangled her and threw her body into a hole by the roadside. The tide turned in the Emperor’s favor, but his son was placed on the throne instead of himself and he had plenty of leisure to weep for his beloved, which he is said to have done regularly twice a day before her portrait. Whatever the facts in the case, Yang Kuei-fei figures as few



T'ANG MUSICIANS

In the Pennsylvania Museum

other women in Chinese history and art. It is singular that she is the only woman ever shown semi-nude. Her fondness for bathing may have led to this for there many pictures of her at the bath. Her weakness for wine is the subject of what seems to us a very dignified garden scene with a lady and an attendant entitled "Yang Kuei-fei Drunk but Still Drinking."

Of all the figures illustrated here the oldest is of a servant boy of the Han period (206 B. C.-221 A. D.). He is an amusing youth, a sturdy, serious, inquisitive peasant boy who looks amazingly Dutch. He stands about six inches high and like all Han pottery figures is of a hard, light-colored clay covered with a light greenish glaze. He does not suggest a conventionalized type, but a definite individual, a "character," guileless but possessing a native cunning. The next in age is the official of the Wei dynasty. The Wei were Tartars from Siberia who appeared on the Chinese border about 260 A. D. and who ruled China from about 386 to 557. No two authorities agree as definitely on the length of Wei rule. This figure is modeled with a suavity which shows how well the newcomers had clothed themselves with the already ancient Chinese culture. It illustrates, too, the well-known Wei smile, a much subtler smile than that of the archaic Greek statues, more flexible and more sinister. The Greek smile is aloof, above this world; the Chinese is human, uncannily understanding. Since the Wei were accustomed to work in the more difficult medium of stone—they cut the rock temples at Yun-kang and the

famous Cave of the Thousand Buddhas at Tun-huang—they were capable of making the more pliable clay eloquent. This figure is twenty-two inches high and is of the dark clay typical of the period. Also of the Wei dynasty is the soldier in helmet and scarf whose broad face and general air of cock-sureness stamp him as "one of the people." The contrast between him and the official represents a fine distinction made between the lower orders and the nobility. The grooms and servants and soldiers express natural vitality, a heartiness of manner, and have an unaffected bearing which was no doubt theirs in life. Those of high estate, like the official and court ladies, were governed by rigid and elaborate rules of etiquette which reduced their manners to a science and their faces to a formula.

The two early T'ang figures of stable boys are also of dark clay, like the Wei figures, although the majority of T'ang figures are of a light colored clay. However, these particular pieces may be only slightly younger than the Wei specimens, for the intervening dynasty, Sui, lasted only about thirty years. The T'ang period began in 618 and lasted until 906. The stable boys have a distinctly negroid cast of countenance and furnish one of many examples among the tomb figures of the variety of racial types which mingled in China. Others are the Armenian, the Jew and the Persian from the Pennsylvania Museum and the black-faced Arabic stable boy from a private collection in New York. The face of the latter is actually tinted black to give it verisimilitude, but this is



T'ANG MUSICIANS

In the Metropolitan Museum of Art

very rare. He wears boots which accord with the Muscovite or Turcoman costume. This type of boot is seen more clearly on the four attendants who stand around the small soapstone sarcophagus (for the ashes of one cremated) belonging to the Royal Ontario Museum, Toronto. These boots are beautifully realistic and are the final touch of an especially artistic potter who suggested reverence of attitude so appealingly. These four have the squarely set eyes and heavily chiseled cheeks which place them among the "barbarians from the West" who were so familiar in China.

The kind of accuracy that went into the making of different types is also evident in the dwarf T'ang court jester, the figure standing about three inches high. The prominent cheek bones, the forward-drooping head, the crossed eyes, show a painstaking realism which hardly seems warranted in an object destined, it was hoped, for an eternal rest in the grave. This figure, like the slender court lady, who is also of the T'ang period, is in unglazed terra-cotta of light color and fine texture. The unglazed pieces are always more interesting from the point of view of modeling as the glaze has a tendency to destroy subtlety. The court lady is an unusually fine piece. Traces of gold, coral red and pale green are left on her dress which argue that she must once have been resplendent, although as far as real beauty is concerned the creamy terra-cotta can hardly be improved upon. Her dress is interesting, for it has a tunic, tight sleeves and a *decolleté* neck line which relate it to European costume. The same low curving neck line is also seen in the little tight-fitting bodice of one of the dancers, a high-waisted affair reminiscent of the Empress Josephine style. The manner in which her scarf is knotted on her hip is probably lying in wait for some designer to make popular as a "new" feminine style, for

ancient China has supplied many a motive to the modern dressmaker. A famous French designer not long ago sold a large Chinese collection which had served its purpose as a source of some of his "original" ideas.

The importance which provision for future entertainment held in popular estimation is evident in the care which went into the making of such a lovely figure as the kneeling dancer (T'ang) and also the two groups of musicians of the same period, the seated girls to be seen in the Metropolitan Museum, New York, and the masculine orchestra on horseback in the Pennsylvania Museum, Philadelphia. The fine art of pleasing rarely finds a more exquisite expression than in these. The dancer is the personification of graciousness, the girl musicians take more than a perfunctory interest in practicing their art, they are delighted to amuse. The laughing rider-musicians are irresistibly merry. The tomb figures of the Chinese are, on the whole, more human, more approachable and amiable than the *usbabi* of the Egyptians whose attitude is frequently characterized by a dreamy aloofness. They are more personally concerned with the welfare of the occupant of the tomb than the Tanagra figurines of the Greeks. The latter are not so much aloof as they are simply unconcerned. They do not disdain him but they are unaware of his existence. The Chinese figures, however, give all their interest to the departed; they are faithful with a dog-like devotion. Their personnel provides an age-old comment on the elements of ideal companionship, for do not all these little earthenware people represent either entertainment, service or protection? They are the symbols of that devotion and respect accorded the dead by the Chinese and the final affirmation of a right to selection which life had denied.

NINGPO WOOD CARVINGS

AN INTERESTING trip for the tourist in China is the night's run by steamer from Shanghai to Ningpo, a hundred miles to the south. A few minutes' walk from the steamer-landing along the Bund will bring the visitor to the shops of the wood-carvers directly back of the Chinese postoffice. Inside each shop, sitting at a bench on which is arranged a great array of chisels, will be found from one to five men at work. The wood which they are carving is white and soft, somewhat like orange wood.

The little carvings of figures first attract your attention. Few better souvenirs of a trip to the Orient could be had than these tiny models picturing in wood various phases of Chinese life. They are the product of the leisure moments of the carvers when fancy has free play: cunning representations of men and women at their daily tasks, of boats and boatmen, of fishermen and nets, of modes of travel, of domestic trades, and of farm-life. While one person does the carving, another who is deft with the brush will add a touch of color to the finished models, a touch of red to the lips, a tinge of green to the buttons, a dash of red and green to the sides of the ladies' heads to suggest flowers stuck in the hair, and a dab of black and white to the eyes on the hulls of the boats.

You can tell by the prominent eyes painted on the prow of the big boat illustrated here that it was made in the vicinity of Ningpo, because all Ningpo boats have eyes—else how could they go straight, especially in the dusk, or how could they avoid the snags and dangers that lurk in unknown waters? Many fishing boats of this type go down the Yung River to the fishing fields among the islands of the Chusan Archipel-

The daily life of the Chinese has changed but little for centuries as these modern carvings show

EDWARD G. DAY

ago lying off the mouth of the river. The catch is brought up river for sale in Ningpo, or is packed in ice and shipped to Shanghai. How they careen and list under their heavy sails while

tacking across the river in a stiff breeze!

The emblem on the most commonly used Chinese stamps is a four-masted junk under full sail and since the junk is a common sight in all parts of the republic, it has been well chosen as the symbol for the new ship of state.

It was in such a vessel as this that our party of nine made the trip from the Buddhist sacred island of Pu-too to Ding-Hai, the chief town on the island of Chusan, one April afternoon in a choppy sea. The cabin was too small and stuffy for comfort, so we sat huddled on the hard, slippery deck, chilled through by the cold wind and spray, while the junk pitched and reared like a bucking broncho. Far different this, however, from the rippling waters pictured on the postage stamp, yet strikingly symbolic is it of the troublous times through which China is passing today.

The region of the coast plains of the provinces of Kiangsu and Chekiang is intersected at frequent intervals by waterways. As roads, other than the

narrow, stone-flagged paths through the fields or along canal banks, do not exist, boats are the chief mode of transportation and oftentimes of communication. News is flashed by word of mouth from boatman to boatman and is thus carried incredible distances in a remarkably short time. I once knew some Standard Oil men who planned a dinner-party, but before their written invitation could reach their guests, who lived at some distance up the river, the guests had learned from their own servants, who in turn

"SEA-GOING JUNK"

NINGPO WOODCARVING





"SMALL JUNK"

"STONE BRIDGE"

"SAMPAN"

had heard from some boatmen who had heard from the Standard Oil servants that the party was being planned.

If you need a boat in which to move your household stuff or carry your freight up river, you will hire a one-sail junk. If you wish to be as comfortable as possible on an over-night's trip, you will call a regular house-boat. When time is a consideration and you want to travel quickly, you will send for a foot-boat, a canoe-like type of craft which is the "speed-king" of the canals. The oarsman of the foot-boat sits at the rear and propels a long oar on the right with his feet while manipulating a paddle on the left with his hands.

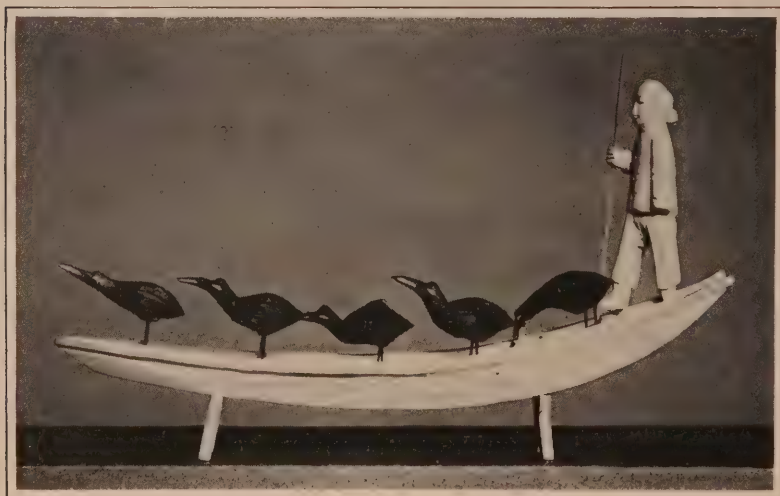
The Chinese word "sampan" means "three-boards;" the construction of this little hooded craft, however, is not quite so simple as the translation of the word would imply. First a keel is laid and stout ribs, hewn from bent tree-trunks or limbs, are secured to it; next logs are ripped into long planks after the manner portrayed by the

wood-carver, the planks are bent to shape and fastened to the ribs, the uneven spaces where the planks do not meet are filled with small strips and then the whole boat is caulked and oiled. The sampan is used chiefly for ferrying passengers across a river or for conveying passengers to and from the steamers. It is propelled with a scull oar which is not lifted from the water.

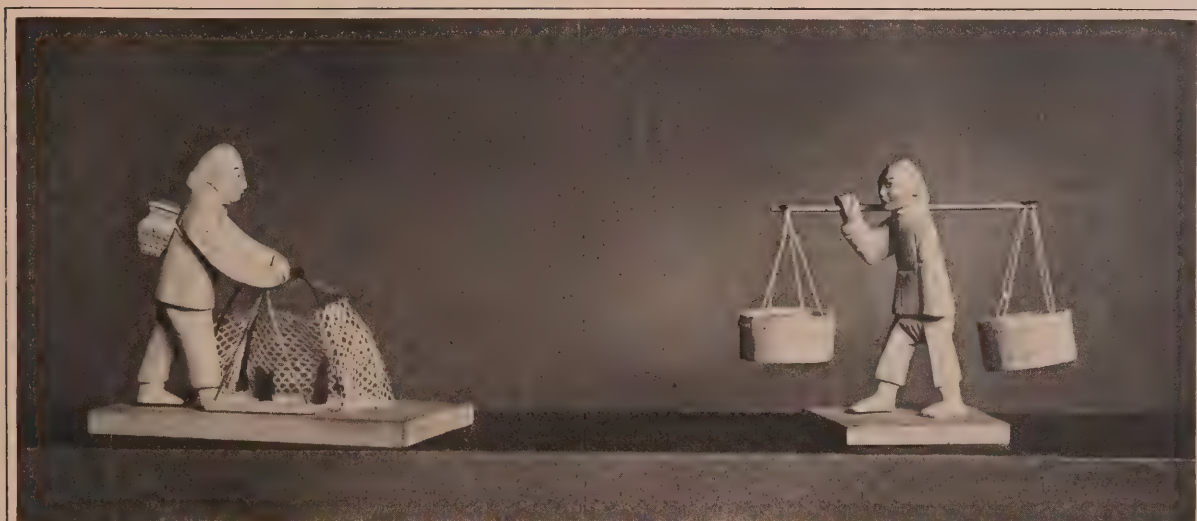
A familiar scene along the canals is the cormorant fisherman with several large birds perched along either side of his boat. He stands in the stern with what apparently is a fishing-pole in his hand; but the pole is provided with neither line and hook for catching fish nor with gaff for spearing them, for it is employed simply to punt his boat along. At his feet there is a basket half full of fish, so we conclude that the fellow either brought fish along from home to feed his birds, or else he has just caught some in a mysterious way. While we are wondering which of our conclusions is correct, one of the cormorants dives into the

water and comes up with a fish, which it is forced by the fisherman to surrender. A ring around the neck of the bird prevents it from swallowing any large fish.

Fish is a staple food almost everywhere in China, for there are few places without some watercourse, canal, or pond where fish are to be found. Nets of various sorts are employed to catch them: a triangular net at the end of a long pole is sometimes pushed along the bottom of a canal or pond; again bag-



"FISHING WITH CORMORANTS"



"FISHING NETS"

"MAN CARRYING BASKETS OF FISH"

nets are trailed behind boats, or larger ones of finer mesh are cast from fishing canoes. Many times have I seen six or eight of these canoes on the Djien Tank River swing into a V-formation, have watched them make the cast and waited for the nets to strike the water simultaneously with their peculiar swishing sound. In the wood-carving here portrayed of the man with his bag-net, the net is of cloth and not of carved wood. A friend of mine tells me of an ivory carving in which the net which the fishermen are hanging on the bough of a tree to dry is so exquisitely carved that one would think that its flexible folds were woven of silk.

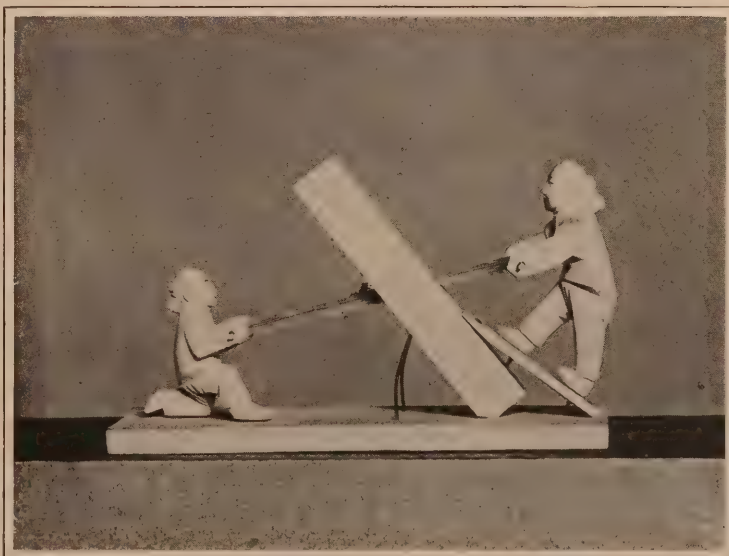
As a rule the Chinese prefer not to carry anything by hand. Where an American is used to carrying a suitcase or two with determined grip, the Chinese promptly hoists his luggage to his shoulder (in Chinese to *bay* it); or in the case of two pieces, he slings them to the ends of a carrying stick (in Chinese to *t'iao* them). So the fish-monger does his baskets. If a man has only one pig to carry to market, he will tie it in one basket, place a heavy stone in the other to balance, and march off happy in such a simple solution of his problem.

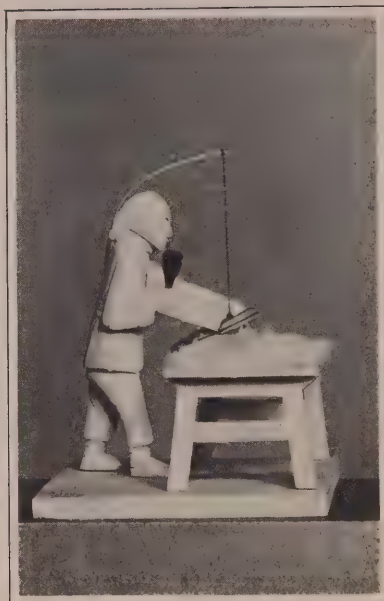
The fish-market on a summer morning is the smelliest place imaginable: Stacked on trays in the open shop are all kinds of dried fish, redolent in the extreme, while along the curb are many more of the finny tribe, some dead and freshly packed in ice, some alive and swimming about in tubs: big fish, little fish, short fish and long fish, round fish,

flat fish, white and pink fish, shellfish, shrimps, crabs, oysters, eels and turtles. When your Chinese cook has made his choice for your table, do not be surprised if, in true Chinese style, he serves it up on the platter with its head and tail still intact. The guest of the day may furthermore consider himself honored, also, if the head be turned in his direction.

A great part of the life of China is concerned with water and waterways. The ancient stone arched bridges over the latter combine grace and strength. The classic type is that of the "camel's back" bridge in the lake in front of the Imperial Summer Palace near Peking, an admirable specimen of workmanship in cut and mortised stone. Comparatively few bridges are built high enough to allow boats to clear without having to lower their masts. Very often a small shrine is connected with a bridge wherein to house its tutelary

"WOOD SAWYERS"





LEFT: "THE
COTTON BEATER"

gets out the old wooden pump from the cow-shed, makes what repairs are needed, and rigs it up over on the canal bank. It is an ingenious affair, with a series of cogwheels which turn an endless chain of paddles that carries the water up a narrow trough; the whole being kept in motion by a blindfolded cow making her endless rounds, or by a treadmill worked by the feet of two or three men. After the fields have been thus flooded for a day or so they are ready for the plow.

The faithful water-buffalo, or carabao, is now yoked to the ancient wooden plow with its wrought-iron share; the red clover or other fertilizer is plowed into the soft earth and left to rot for a few days. The Chinese "Farmers of Forty Centuries" have learned by long experiment rather than by scientific investigation the value of the nitrogen-fixing bacteria in the nodules of clover roots. The rotation of crops also is no new

thing to them.

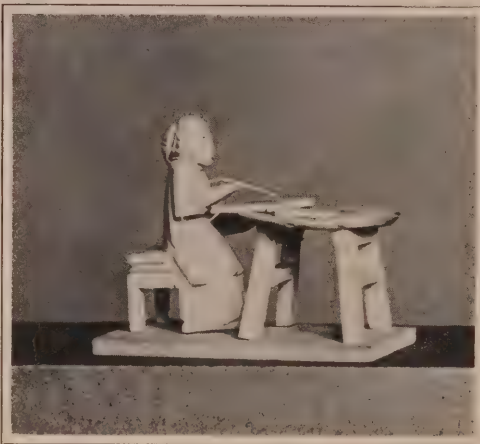
god. Where streams are too deep and wide for stone bridges, pontoon bridges are constructed like the ones to be seen at Canton and Ningpo.

China as yet has comparatively few sawmills; planks and boards must be ripped from the logs by hand. Village carpenters usually hire special sawyers to do this work for them, for it is an art in itself. Black lines are first chalked

on the log to mark the thickness desired; the log is then either placed on a slant in the fashion of the carving illustrated here, or, if space be limited as in a shop, it may be lashed to an upright post. As the teeth slant from the center toward opposite ends of the blade, each man pulls his half toward him, keeping his eye on the chalk-line.

Ningpo carpenters and cabinet-makers have a high reputation wherever they go, and they are found in almost any city of China. An excellent grade of native style furniture, beds and tables inlaid with bone or pearl, chairs and bric-a-brac, as well as any pattern of foreign style furniture, can be bought on the streets where they are made, or in most of the second-hand shops. Pine, cedar, oak, Japanese ash, camphor-wood, more rarely teak, and other native woods are made use of in these pieces. They are never complete without a coat of the famous "Ningpo varnish" which makes table-tops as impervious to hot water as some of our American varnishes do.

When the time for plowing comes the farmer

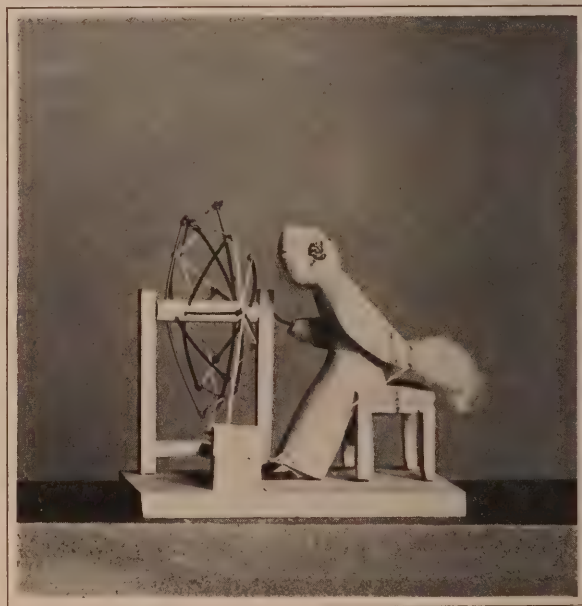


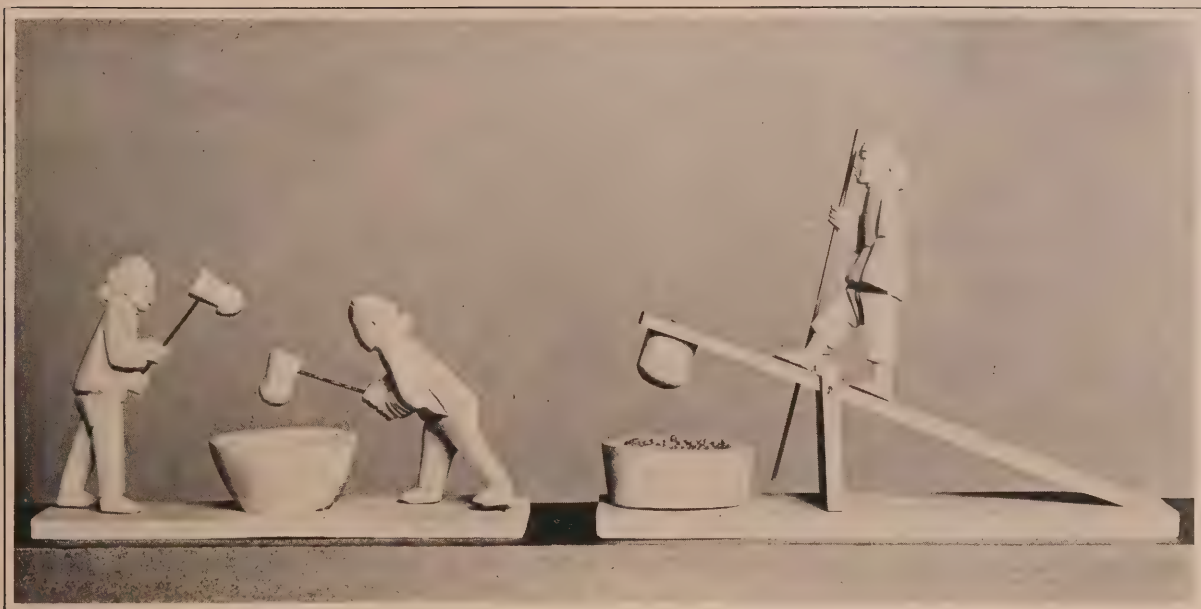
BELOW: "WOMAN
EMBROIDERING"

After a field has been harrowed into a mushy consistency, one corner of it is further smoothed off for a seed-bed in which the rice is thickly sown. When it has sprouted and attained to a height of six to eight inches it is then transplanted in bunches. A pretty sight it is to watch the men and women backing down the field, each planting two rows of light green rice at every

step. Field after field is rapidly covered, the neighboring families cooperating with each other

"WOMAN SPINNING"





"RICE POUNDERS WITH MALLETS"

"THE SEE-SAW RICE POUNDER"

until the whole countryside is transformed from a dull brown to a bright and beautiful green—the promise of food and plenty.

"Fluffed cotton for sale here," reads the sign in front of the cotton-beater's shop. Even before you come upon the sign you can hear the quick sound of his instrument, twanging like a one-string accompaniment on a banjo. Far up and down the dull musical beat may be heard, and far into the night it continues with

indefatigable rhythm. The instrument resembles a violin bow with a single, thick string. Its weight is borne by a pliant bamboo rod stuck in the workman's belt behind and arching over his shoulder, so that he can guide it with his left hand while striking the gut with the mallet in his right hand. When fluffed, the cotton may be sold in bulk or quilted into bedcovers or padding for winter garments.

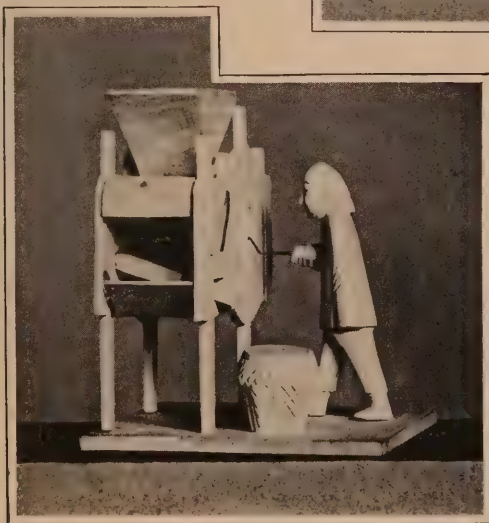
The factory system has not as yet penetrated into the region around Ningpo where the home trades are

still practised: the spinning and weaving of silk and cotton, basket-weaving, the milling and carving of wood, tailoring, shoemaking and many others. Here, in the carving, is a lady at her wheel, paying the cotton from hand to spindle and from spindle on to the wheel which she is turning by hand. Perhaps she has not yet learned to use a distaff to set her left hand free, but that fact does not impede the flow of animated conversation which she is carrying on, we imagine, with her neighbor who is busily engaged with her embroidery.

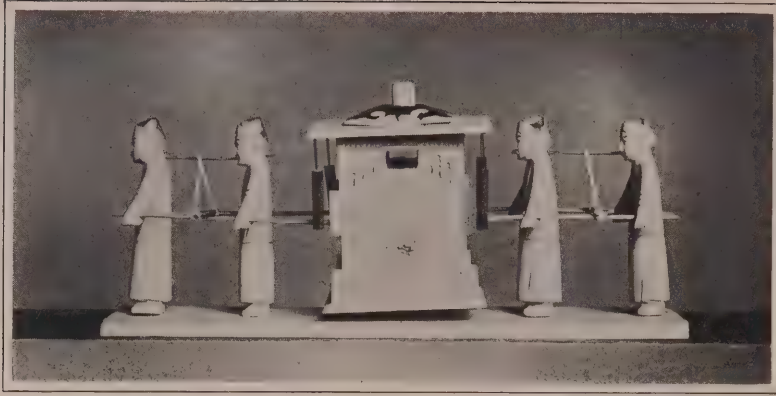
The fall of the year is the social season when all members of a country family can share in the



"MAN GRINDING RICE"



"MAN
WITH
WINNOW-
ING BOX"



"OFFICIAL CHAIR WITH FOUR BEARERS"

work of getting the rice-bin stored full of grain for the winter's use. A short stroll out along any of the country roads would soon bring us to a busy scene in a village dooryard. The man of the house is "cranking the machine," that is, he is turning the crank of the fanning box whose inner paddle-wheel blows the chaff away as the rice is sifted in from the top. The mother and eldest daughter are very likely raking the drying rice over mats on the ground or sweeping up the scattered grains around the winnowing box. The younger children are told to keep the chickens and pigs away from the baskets of rice. The chaff is usually mixed with a heap of cow manure; the heap is then set on fire, allowed to smoulder for a day or two, and is finally spread on the field for fertilizer. During the winter the rice itself must be taken outside on sunny days and dried on the mats to prevent its mildewing.

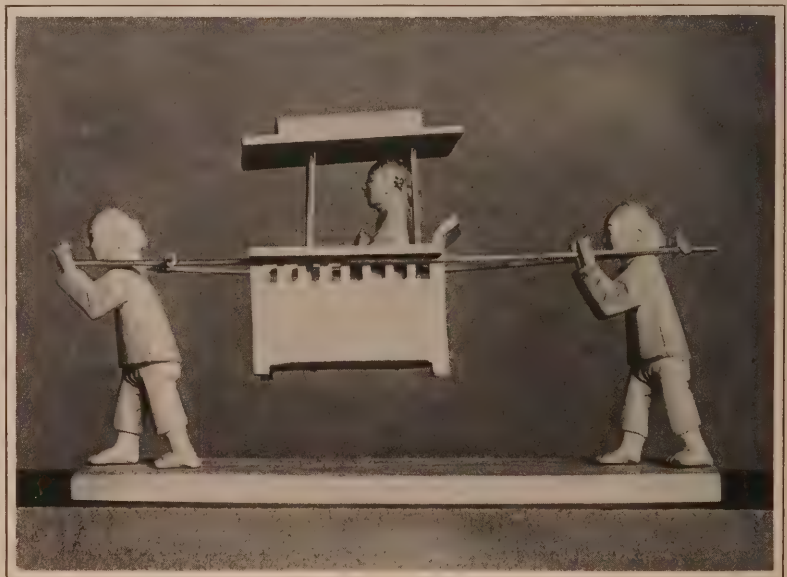
The most muscular Chinese I have ever seen were pounders of rice. From wielding the heavy stone mallets their arms became as brawny as a blacksmith's. With rhythmic regularity each man lifts his mallet above his head and lets it fall with a thud on the rice in the stone mortar. The blows loosen any stray husks that may still be adhering to the kernels after the winnowing process, and also polish the naked grains, limestone having been sprinkled in to whiten them. The Chinese themselves rarely eat polished rice unless it be in cakes of *nong-mi*, or else ground up into fine flour for making the far famed *nyin-kao* or New Year's cake. Several weeks before the end of the year the stone mortars appear along the streets in front of the eating

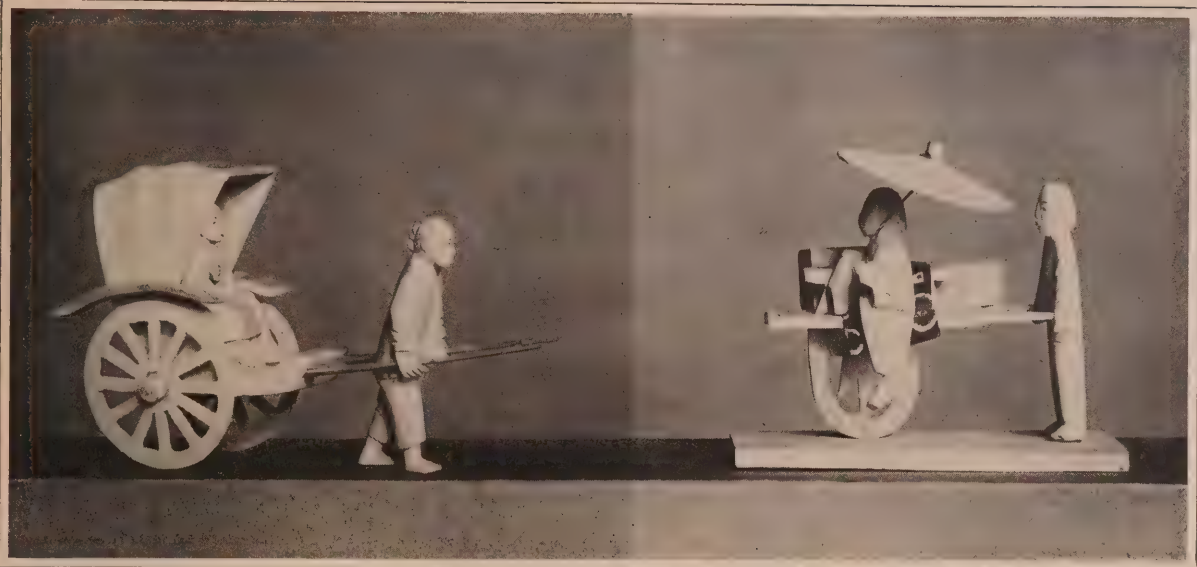
shops; in these the dough is beaten by two men with wooden mallets in a manner similar to that used for the polishing. The see-saw method of polishing rice looks like a lazy man's way of saving his arms and back from the strain of lifting the heavy stone mallet. By shifting his weight from foot to foot, backward and forward, the while balancing himself with his staff, he accomplishes his task with a minimum of effort.

While walking the streets of a Chinese city, one is apt to be surprised to see the crowd suddenly part like water before the prow of a ship. Then one sees the soldier escort stepping briskly along clearing the way for a magistrate's chair. The number of soldiers in the front and in the rear will be determined by the rank of the individual in the chair and also by the occasion of his riding through the street. The bearers of the chair are liveried, and if it is raining they may wear the new style oilskin coats and hats. Formerly the curtains at the front and sides of the chair were drawn, for officialdom did not care to expose itself to the common gaze, but under the new regime the old custom is not strictly adhered to. Everything must make way for an official; other chairs, rickshas, wheelbarrows and pedestrians, all must hurriedly dodge aside, and, if the day happens to be a wet one, suffer discomfiture from dripping eaves while waiting for his honor to pass.

In contrast to the older-fashioned, closed sedan-

"OPEN CHAIR AND BEARERS"





"JINRICSHA"

"WHEEL-BARROW"

chair is the open chair, made usually of wicker or split bamboo. Being light and airy, it is the preferable for summer use. This type is much in demand at the *Ts'ing-Ming* festival in the spring-time, when thousands of men and women visit their family grave-plots to burn paper money and offer food to the ancestral spirits.

The word *jinricsba* is a combination of three words: *jin*—meaning man, *ric*—strength, and *sba*—cart. It is therefore a one-man-power-cart. The name is usually shortened to *ricsba*. This mode of conveyance was first invented and used by a missionary in Japan. When still in its iron-tired stage it was introduced into China under the appellation of *Dong-yian-ts'o* (Ningpo dialect for Japanese-cart). About nine or ten years ago Shanghai manufacturers produced a pneumatic-

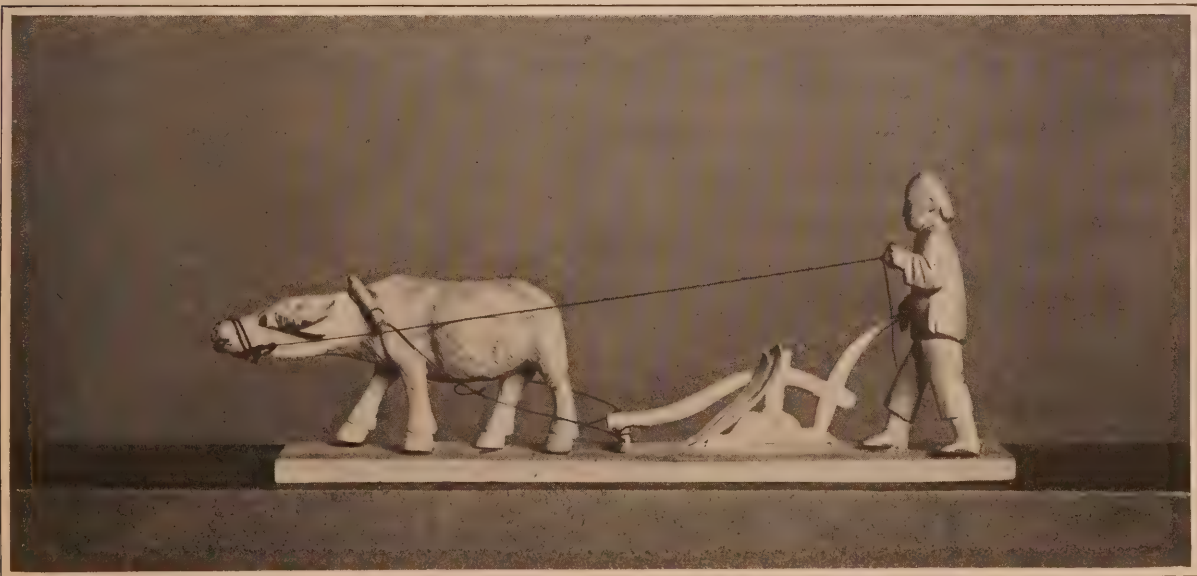
tired, wire-spoked, yellow-varnished ricsba which they rented out by the day to the coolie pullers.

The life of the ricsba-coolies is not easy. Out in all sorts of weather and all hours of the day or night, shivering in winter and sweltering in summer, no wonder they are rarely free from a tubercular cough, and no surprise is it to be told that their average life is a matter of only three years.

The wheelbarrow is used perhaps more in northern China than in any other part. It is, however, the cheapest mode of baggage transfer in Shanghai, and is also extensively used in Nanking.

The water-buffalo, or carabao, is the farmer's friend. It is used for plowing, harrowing, and turning the pump which irrigates the rice fields; occasionally it is employed to pull crude wagons across flooded lowlands to meet the river steamers.

"PLOWMAN WITH WATER BUFFALO"





FIELD MUSEUM OF NATURAL HISTORY, CHICAGO, ILLINOIS. NEW BUILDING

The FIELD MUSEUM, CHICAGO

A RECENT WRITER, commenting on the building of the new Freer Gallery in Washington, states that because of the beauty of the building and the artistic arrange-

ment of its exhibits it could never be mistaken for a natural history museum. Just why natural history and art, which are so closely related, must be divorced in their presentation he does not say. Although, officially, "art" is not among the exhibits of the Field's Museum of Natural History, it has never been absent from either the housing or arrangement of the collections. The "old building," as Chicagoans usually designate the first home of the Museum in Jackson Park, was of Greek design. So beautiful was the building that for years it was one of the show places of the city and the subject of pleased comment by distinguished foreign visitors.

The present building, which was opened on May 2nd, 1921, as the result of an \$8,000,000 endowment left by Marshall Field, carries on the tradition of Attic beauty. It stands on the lake front at the foot of Roosevelt Road; on two sides are the waters of Lake Michigan, and on the third the sweep of Grant Park, with another Greek building, the Art Institute, in the distance. It is of white Georgia marble, and its main architectural features are inspired by the Erechtheum.

A museum of natural history whose exhibits, beautifully housed, reflect the art of the peoples of the world

LOUISE W. HAGKNEY

It fronts north on Grant Park, and its northern and southern façades are divided into a large pedimented central pavilion and two long wings. The Ionic colonades of the wings terminate in small pavilions. A balustraded terrace, sixty feet wide, raises the building above the park level. The interior carries out the same Greek dignity of line.

A balustraded terrace, sixty feet wide, raises the building above the park level. The interior carries out the same Greek dignity of line.

To many people natural history, and anthropology in particular, means not a delight but a discipline. The sense of stagnation that divorces it from all connection with life came largely from the old and purely scientific manner of displaying the exhibitions. Even in the old building, art museum though it was, the cases were arranged in long coffin-like rows, the pillars draped with national flags, reminiscent of country fairs, giving to the whole a dustiness and appalling appearance of petrification. But in the new building there is a sense of space, of balanced line, of carefully worked out perspective, worthy of the Metropolitan Museum of Art.

The exhibitions in the central hall have been selected and arranged to serve as an introduction to the collections assembled in the various rooms on either side. Each of the four subjects housed in the Museum are represented; but the cases of each are placed so far apart and have been so care-



FIELD MUSEUM OF NATURAL HISTORY. INSTALLATION IN THE GREAT CENTRAL HALL OF THE NEW MUSEUM BUILDING

fully and artistically arranged to harmonize with their neighbors that none of the finer values are sacrificed. In the center is a group of fighting African elephants, arranged by the artist and naturalist Carl E. Akeley.

Above the twin staircases at either end of the hall, which ascend in gracious curves to the colonade of the second floor, are statues by Henry Hering, symbolizing the purpose of the Museum and blending with the architectural treatment; those at the north end represent Natural Science and the Dissemination of Knowledge; at the south Research and Record.

The rooms on the left are the ones which interest the artist and average visitor the most, for they are the record of man's struggle to create society, the tremendous background against which we are trying to build; the methods he used to overcome nature and his attempts to record this victory symbolically.

The savage expressed his reverence for life by decorating and beautifying the implements in daily use, especially the paraphernalia he evolved to worship the unknown. In his life lurked an ever present sense of fear; and he associated in his mind the two chief causes of it, war and the unseen world. For protection from his earthly enemies he used weapons laboriously and cunningly wrought with ornamentations symbolic of

his hopes, fears and boastings. To placate his heavenly foes he used many and elaborate religious ceremonies and many articles used in his worship are found here, the most notable of which are the Hopi altars with their intricate sand mosaics.

Everywhere the exhibitions are made as real and vital as possible. The bridal dress of a Hopi maid is not hung, a flattened piece of cloth in a case, but is placed upon the life-like model of a girl on her way to the home of her husband, carrying before her in a matting case her smaller white cotton wedding robe and belt. Then there is the figure of the Oagoe maiden dressed for her religious ceremonies with the sacrificial altar behind her. No less interesting are the two Katcina dancers with their masks. Nearby is a small but perfect model of the Pawnee "Sacrifice of the Captive Maid to the Morning Star," fearful yet poetic in its concept. There are, too, tiny models of Navaho winter and summer homes, suggesting the immensity of the wastes which surround them.

By way of the South Pacific and the Philippines we come to two of the greatest civilizations and art expressions the world has ever known, those of China and Japan. To speak comprehensively of China without mention of art is an impossibility, for her people had the same magic touch as those of Greece and Egypt that made even the commonest articles beautiful. Here we



CHINESE BRONZE STOVE

MING PERIOD

have a bronze stove of the Ming period with apertures for cooking, an exquisitely wrought-bronze oblong standing on finely proportioned legs, and ornamented with a carefully worked out design of birds and leaves. Compare its dignity of line and simplicity of composition with any heating apparatus we have in use in America today, especially one used for cooking. Nearby is a sacrificial cup which can trace its form back for nearly ten thousand years with scarcely a modification. In the Buddhist and Taoist statues of iron, bronze, wood and stone; in the rugs, ancient armor, jewelry, carved ivories, cloisonné and inlaid iron, the beautiful restrained paintings, we read their art as well as their racial growth.

the figures made from parchment, beautifully colored and worked by strings and little bamboo rods, are particularly rare and of singular interest,

CHINESE SACRIFICIAL BRONZE CUP



for the Orient has carried this art further than we.

Back of all these exhibitions and seldom seen by the public is a series of workshops where artisans no less skilled than those of the Middle Ages, glass workers (flower and plant makers) taxidermists, textile handlers, modelers, photographers and printers prepare the material for exhibition. They are the more prosaic side of nearly three hundred expeditions that have sought the far corners of the world and played with death to bring back some harmless looking specimen.

Nowhere else in the Museum is art and science so closely allied.

In the Japanese rooms, Hokusai and his fellow artists are used to interpret the customs of their country, as are also the rare collection of *surimono* cards portraying the festivals and anniversaries of Japan. There is a large collection of sword-hilts—a sword used to be poetically called the samurai's "living soul." They were treasured as heirlooms and were decorated by master craftsmen whose work rivaled that of the jeweler in fineness. No less interesting are the masks of the *No* dancers.

Of special interest to students of the drama are the quite complete collections of theatrical costumes, masks, head-dresses and other paraphernalia, including those for religious dramas, arranged in geographical order from China to Ceylon. The puppet and shadow plays, from one of these collections,



PARCHMENT FIGURES FROM CHINESE SHADOWPLAYS

A museum, unlike a library, cannot duplicate and circulate its collections of paintings, sculptures and jewels; it must persuade the public to come to it. But the Field Museum has in a certain sense duplicated itself and gone to the public. It has a traveling exhibit, which will be loaned on request to any school in Chicago, of eight hundred cases especially arranged to suit the needs and interests of school children. To still further popularize their subjects a theater with a seating capacity of a thousand and a lecture hall holding nearly three hundred have been installed; there is

also a library of eighty thousand books covering every phase of the four subjects housed in the Museum, anthropology, botany, geology and zoology. Formerly art, science and history were included in the field embraced by the museum's exhibits, but such a range was found too great to be included in one building.

Always and everywhere, whether it be in display of collections, beauty of surroundings, or intelligent, willing assistance from the staff, the ideal of the Museum is maintained—to be "the people's university."

SURIMONO ILLUSTRATING PROCESS OF WOOD ENGRAVING



A ROMANCE IN PORCELAIN

THE STORY of this group of Chinese vases is something like one of those delightful, old-time novels written around the family, following each member through various adventures and vicissitudes and uniting them all at last in the "happy ending" which has come to be despised by modern novelists but fortunately still occurs at times in life. The happy ending in this case, however, is slightly overshadowed, but by no means marred, by the presence of a single cloud, pleasantly silver-lined. The circumstance is this. One of the number, the eighth and last, is like the sister in a family who has taken irrevocable vows in a convent and may be visited there but can never enter the outside world again. In other words this member of the group is in the Grandidier collection in the Louvre and

An ancient love story of the Chinese is pictured on a series of eight vases, seven of them in America

JULIAN GARNER

although its distinguished position reflects glory on the rest it is disappointing that the series will probably never be completely united again.

This, however, is telling the story backward, for Mr. Edward I. Farmer, who has gathered together these seven of a long separated series, did not know at the outset of his quest that the Louvre owned one of the eight. The first pair that he acquired had at one time belonged to Mr. James W. Garland, who loaned his collection to the Metropolitan Museum where it remained for many years. The late J. Pierpont Morgan purchased the entire collection and it remained in the Metropolitan during his life, but at his death the porcelain collection was one of many other groups that he had assembled which was sold by his estate. The porcelains passed to



THREE OF THE VASES WHOSE DECORATIONS ILLUSTRATE AN OLD CHINESE ROMANCE





ABOVE AND BELOW: FOUR OF THE SEVEN VASES OF THIS SET OWNED BY MR. FARMER
THE EIGHTH IS IN THE LOUVRE

Duveen Brothers from whom Mr. Farmer bought his initial pair of vases of this series. At this time Mr. Farmer had in his possessions a set of eight seventeenth-century Chinese panels in ivory and lacquer which portrayed a love story which is frequently met with in paintings and on panels although there was no record of its ever having appeared in porcelain. He recognized that his two vases portrayed two incidents in this romance of eight scenes and so he set about to find the remaining six which he hoped were in existence, although he had no clue as to where he might hope to find them.

Two years later, in the establishment of Mr. Parish-Watson of New York, he found two more vases which pictured scenes from the same love story, and since the vases were identical in size, style and col-



oring as well as in the beautiful quality of their paste, their membership in the group was undisputed. They had formerly belonged to the Marquis de Thouillet of France. An English connoisseur, while visiting Mr. Farmer, remarked that he knew where three more vases of a similar design could be found in England and that it might be possible to obtain them. The result was that about six months later the three found their way to this country, their former owner preferring to remain anonymous. With only one more to be found Mr. Farmer continued his search wherever porcelains were to be seen and finally the last chapter in their pursuit offered the *dénouement*, both flattering and disappointing, that the eighth was in the Louvre from which, of course, it is certain that it can never be purchased.

ETCHINGS *by* PETER MARGUS

THE REASON that Peter Marcus worked for twenty years before he began to bring his etchings before the public was so that, as he himself says, he

might "develop a technique so good that he could forget it." And since dry-point, which is his favorite etching medium, makes certain arduous demands on the technical skill of the artist Mr. Marcus determined that he would solve his technical difficulties and pass the experimental stage before he entered the New York art galleries. The first plate which made a public appearance was "A Cañon in Gotham," which is reproduced here, and the circumstances leading up to the making of it were these. In 1920 Mr. Marcus made a series of drawings of New York which Brentano published as *New York, the Nation's Metropolis*. Incidentally Mr. Marcus was made a member of the Architectural League of New York because of the excellence of these drawings and James Monroe Hewlett, then president of the League, wrote an "appreciation" to go with the book. The original drawings for this book

were exhibited at the Milch Galleries, and the late Hamilton Easter Field, on visiting the exhibition, remarked to the artist that he thought his drawings would make excellent subjects for etchings. Marcus had experimented with etching before, but only incidentally, for his real interest at that time was landscape painting. However, the idea appealed to him and "A Cañon in Gotham," which was the title he gave to his rendering of Exchange Place, took form. By way of his own personal comment he wrote very faintly in Italian on the lower left edge of the plate the opening words of Dante's *Inferno*, "*Lasciate ogni speranza, voi che*

An artist who has come to etching by way of painting and seeks for "color" in this medium

'ntrate,"—"All hope abandon—," but the many who have shown their approval of the plate by purchasing it have probably never discovered it.

Mr. Marcus is the son and grandson of a draughtsman and was taught by his father to draw as soon as he was able to hold a pencil. It was no burden to him for he found himself continually sketching by choice, indoors and out, and if rain prevented open-air sketching he used to repair to a carpenter's shop and draw the tools

just for practice—"and a hammer is hard to do if you turn it certain ways," he says.

He went to the Art Students League in New York for a time and then at nineteen he set out for Paris and the *Beaux Arts* and the *École des Arts Décoratifs*. Family tradition was all for making a designer of him for his family are the jewelers of Marcus & Co. in New York. When he came home he made some designs for jewelry based on Scandinavian and Aztec motifs but the field rather cramped him and he longed to get away to the country and to

landscape painting. Finally, he "escaped" to Henry Ranger who was a friend of his father. Ranger said gruffly that he would not have him as a pupil, but that he would help him with criticism if he cared to bring any of his work over for inspection. Ranger was then living at Noank. This was just what the young artist wanted and he felt that he got a great deal more out of Ranger's comments than he would out of the student-pupil relation which generally produces only an echo of the master's works. After Ranger's death Charles H. Davis helped him in a similar manner and he found the very differences of the



PETER MARCUS



"A CAÑON IN GOTHAM"

BY PETER MARCUS



"SUNDOWN"

BY PETER MARCUS



"BROOKLYN BRIDGE"

BY PETER MARCUS

two painters stimulating to him. It was at about this period in his career that his father died and young Marcus came to New York to be with his mother. While there he made the drawings of the city that were published in Brentano's book; then he started to etch and has been working with the burin ever since. He promises himself that he will

go back to painting some day, but he says he can't "juggle the two at once."

Dry-point appealed to him rather than bitten etching for in dry-point the artist has the same direct control over line that he has in drawing. A line can broaden forcefully and fade away to dim tracery all in one movement of the burin.



"AWAITING THE SPRING"

BY PETER MARCUS



De Profundis

"DE PROFUNDIS"

BY PETER MARCUS



"BELOW ZERO"

BY PETER MARCUS

Then too there is the possibility of rich tonal effect through the bur that is thrown up by the needle, but Marcus has never leaned too heavily on this, much to his credit. As a painter he was interested in tone, and now he is constantly trying to express tone and color in his etchings. His plates devoted to the light of the sky at sunrise and sunset are examples of his success along this line. He has made some plates of clouds which it would be quite impossible to reproduce, for the very fine lines that delineate them would become

simply areas of tone in the reproduction and the beautiful quality of the line would be entirely lost. "Awaiting the Spring" is an unusually charming dry-point. When this was exhibited in the show which Mr. Marcus held at the Kennedy Galleries last season one of New York's best known connoisseurs selected it for his collection. As a result of this exhibition Mr. Marcus was invited to hold a one-man show of his etchings at the Memorial Art Gallery in Rochester last October.

Illustrations by courtesy of Kennedy & Company

Artist Who Sometimes Paints Signs



*M*OST AMERICAN artists would think that they lost caste if they were to paint signs. The line between "art" and "commercial art" is finely drawn here than it is abroad. The division is by no means as sharp as it was even a few years ago, as the great improvement in our advertising shows, but it is still something of a shock to find an artist whose reputation is so thoroughly established as is that of Mme. Reno devoting some of her creative energy to the design of signs for shops.



Mme. Reno has but recently arrived in this country but already she has made a series of drawings of New York which are markedly different in their conception from that of our native draughtsman. Looking at them one has the feeling of being introduced to the city. It is in the drawings and paintings of architectural subjects that Mme. Reno seems particularly happy. She has a strong feeling for construction, for solidity. Even in her most delicate flower pictures the masses of color are balanced and composed with firmness and



ABOVE: SIGN FOR A RESTAURANT
LEFT: SIGN FOR AN INN
TOP: SIGN FOR MILLINER AND HAIRDRESSER
CENTER: DETAIL FROM A INN SIGN

BY MME. RENO
BY MME. RENO
BY MME. RENO
BY MME. RENO

restraint. There is nothing of accident in her work. Each line, each bit of color is there because of definite purpose on the painter's part. In that respect she is a follower of Cézanne. "Each mass of color, each line, each brush stroke," she says, "must be put down because it is not only the right but the only right treatment for that particular spot on the canvas. When this is done—as nearly as one can—the result is the truth."



"THE SEA"

BY GUY ROSE

A PAINTER OF CALIFORNIA

NINE YEARS ago, in the Palace of Fine Arts in San Francisco at the Panama Pacific International Exposition, the writer was seeking, among thousands of paintings, the canvases of the California artists. It had been reported that there were one hundred and twenty-five Californians represented in the big show. One canvas, though earnestly sought, had eluded the prying eye of the enthusiast, and that meant one artist had failed to be recorded upon the list. One picture had caught and held the attention of the searching party several times, but it was so far removed from any possible California subject, or any known California technique, that it had been passed by, and the quest continued. Finally, in desperation, a catalogue was brought to bear upon the situation, and the hunter was led straight to the picture which had been rejected as Cali-

The West is producing many notable artists among whom Guy Rose, trained in France, holds high place

ROSE V. S. BERRY

fornian. The message of the Impressionists was the essence of the picture; the evidence of French training was all through it; it breathed of France and Monet. The picture was painted in cool, fresh, blue-greens tending toward gray. The peace of midsummer rested over the place. The scene was a willow-draped river-bank which screened off the distance and reflected itself, a beautiful pattern, in the deep, calm, motionless back-flow of the stream. "Guy Rose" was the modest signature, barely legible, in the right-hand corner of the canvas. Then the real search began. Who was the French-painting Californian?

Guy Rose has been identified with the exhibiting artists of the Pacific Coast twice. His first work and his first distinction had come to him, when as a very young man, he studied with Emil

Carlsen, an artist exceedingly able to show the student what to see and how to see it. The history of the achievement of some of the best of the present-day painters in California begins with recording the fact that they began their study with Carlsen. After these years of work, Rose went to Paris, and spent several seasons with Doucet, Constant and Lefebvre. The young American was most fortunate, he had two pictures hung on the line at his first Salon, and he received Honorable Mention when he was twenty-six. With several other notable successes to his credit, he returned to the United States, and exhibited in both the east

and west. After marrying, Rose returned with his wife to Paris. She was a student and very successful in another line. For eleven years while they resided in France, she was the highest paid woman-artist, of her kind, in the world. For eight years of the eleven, the Roses' studio and garden adjoined that of Monet. With this knowledge of the art life of Guy Rose, one understood how his French experience had become perfectly natural with him, and how he had returned to America with the virtuosity that would enable him to adapt himself to any circumstance which might come his way. Rose had worked in France with



"CARMEL COAST"

BY GUY ROSE

the incentive and enthusiasm which had inspired Theodore Robinson, who was among the first of the Americans to return home with the determination to make known the gospel of light—fleeting light, and its perplexing problems. Rose had known the strugglings of the later men, Lawton Parker, Richard Miller and Frieseke. Year after year, while there, he had painted and exhibited. He made it his great effort to strive, to work and to see.

Rose's brush work is conservative; it never obtrudes itself upon the observer, nor does it distract him. The man is able to keep himself well

in the background. He paints what he has to say without the aggressive first-person-singular of many of the moderns. He uses the Impressionist's palette, he benefits by his thorough understanding of their method. But, like Theodore Robinson, he studied them that he might know their art, he labored with it that he might evolve his own technique, his own manner of expression. Consequently he uses his knowledge consistently in the work that comes from his easel, greatly to the advantage of what he has to say. While the character of Rose's work is frequently most delicate, and in many instances his subjects are more or less poetical, fanciful and suggestive of moods, there

"OFF POINT LOBOS"

BY GUY ROSE





"MONTEREY CYPRESS"

BY GUY ROSE

are also pictures tense and stern, of forbidding subjects, with strong dramatic massing and powerful pattern.

"Point Lobos" is one of the pictures painted on a clear day in California, when the ocean in color rivals the blue of an Italian sea, and when something of the vastness of the Pacific may be apprehended from the distance of the horizon line. The large rocks in the foreground lose none of their massive quality nor their adamant character by the detailed handling of their formation. And they have been made none the less impressive by the painter having used them in a high key as light surfaces, adjuncts of his brilliant sunshine. The fluid mass of the calm sea loses none of its weight or impenetrable depth by Rose's technique, while the low hills to the right give a variety and a different appeal to the horizon line. Rose has painted the famous Point Lobos in rather minute detail at the left of the canvas. Many fail to grasp the beauty of

these rocks, as Rose has given them. The low, clinging cypress trees, scarcely more than bushes, with roots deeply intrenched in the crevices of the rocks, please the painter's love for design, and obtain the observer's sympathetic admiration as living things which have clung to life in spite of tempestuous battles with infuriated ocean winds.

A totally different effect is obtained from "The Sea," where Rose depends entirely upon the activity of the bounding surf for interest, and where he allows the spotting of his canvas to revolve around the same restless source. "Off Point Lobos" and "The Carmel Coast" have been selected for other beauties. The painter builds up his masses of light and shade with a keen

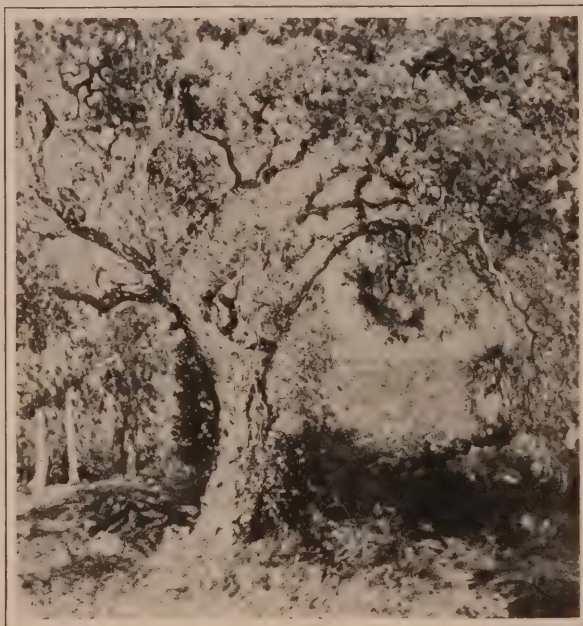
sense of artistic design, and the canvases are satisfying in their balanced divisions, with the coast and sea almost equal in their claim upon the observer's attention.

Some of the loveliest of Guy Rose's paintings are those which reveal his love of line and pattern. Several of the pictures used as illustrations would make exquisite etchings. "The Monterey Cypress" would lend itself to the etcher's needle without any loss of charm. These trees are among the treasures of California's art lovers and the

out-door artist. But those seeing them for the first time must be prepared to find them small. For countless ages these trees have wrestled with the merciless winds of the Pacific for their existence. They are living, growing things, though they have been beaten, battered, broken, twisted, gnarled, severed and bent to earth; some having survived only by way of having been able to intertwine and unite a weakened body with a stronger trunk. There is a dramatic

"LIVE OAK"

BY GUY ROSE





"ROCKS AND SEA, POINT LOBOS"

by

Guy Rose



"MOONLIGHT, CARMEL"

BY GUY ROSE

and a majestic beauty about them, and one can no more sentimentalize over them than he could over a mountain. They are the heroes of the land, that have resisted the ocean's winds, which have caressed them and beset them with the ferocity of the hurricane, alternately, for centuries. Each battle with the enemy-element has made them more beautifully irregular, each splintered amputation has added a new and a dramatic severance to the mass of lines toward which the painter turns without weariness. As a subject matter, they vary with each angle from which they are seen. In one thing only are they invariable, each and all of them proclaim the marvel of patient, persistent, determined endurance.

Without the assistance of color, the reader can detect the difference in the charm of "The Live Oak." Rose has kept the picture to the softer grayish-greens. Over it all he has allowed the influence of the light blues to hover. The tree's heavy tracery of spreading limbs is almost the sole interest. But the artist has been a painter-poet to permit so simple a statement entirely to envelop his canvas, while he must trust that its

modest eloquence will make the compelling declaration of beauty he with true artistic suppression has chosen to make.

"Moonlight Carmel" is a painting combining the infatuation of the moonlit sea with its subtle opalescence and a strong contrasting pattern. The whole is a statement which no one has made in quite this manner, and gives a final evidence of some of the splendid compositions of this painter, who is too little known. Rose has painted something more than moonlight, earth, sea and sky, here; he has reached out and upward into the Unknown by way of what may be seen. The painter has used the glistening, pearl-tinted gray of the sea and sky, with the shimmering sparkle of the moon's direct lighting upon the water, to convey the presence of a tantalizing mystery, permitting only a ghost-like solution that will vanish forever with the smallest intervening shadow. The darkened pattern of the overarching, interlacing cypress trees might be a spectral, circling wedding-ring, binding the earth and sea and sky into a peaceful, nocturnal trinity of more than earthly holiness.

ART *and* OTHER THINGS By GUY EGLINGTON

I HAVE been dreaming—an absurdly Utopian dream—of the museums of the future, when they shall have ceased to be vast torture-chambers, to become palaces of delight. They could be so easily, you know. Almost nothing prevents them. A few by-laws; a few committees, presided by elderly academicians; a few conditions of bequest. Set these aside—a mere trifle in these days of revolution—and in a year or so, without the purchase of a single work of art, by the mere process of elimination and arrangement, the Metropolitan could be so transformed that strained puzzled faces would be no longer seen there, but instead happy faces. And one would hear laughter. . . .

Laughter in a museum. It sounds almost blasphemous. And yet it really seems as though some few people were beginning to realize that art is not such a deadly solemn affair as most of us pretend. I have in mind the Exercises—terrifying

word—at the opening of the new American Wing last week. Well, no, in spite of Mr. de Forest's charm, Mr. Grosvenor Atterbury's sprightliness and Mr. Kent's wit, they were not exactly gay. They became in fact long before the end of Elihu Root's half-hour address excruciatingly dull. The blessed word "Education" threw a gloom over the assembly. And yet behind the solemnity and at odds with it, especially among those who were responsible for the New Wing, one was conscious of a certain spirit that is all too rare among museum people. I am sure that what the real Mr. Halsey would have liked to have said, had he dared, was simply: "It's been great fun." And the real Mr. Atterbury, when he made the pretty remark about his work being unfinished until the spirits of the Past decided to return to their old haunts, was thinking, I am sure, as a good architect must, rather of the spirits of the Present. But unfortunately these gentlemen, unlike their

ROOM FROM HAMPTON, N. H. SECOND QUARTER EIGHTEENTH CENTURY. THE EARLIEST ORIGINAL WOODWORK IN THE WING SET UP AS A BEDROOM WITH FURNITURE OF THE PERIOD

Courtesy of the Metropolitan Museum of Art





EXHIBITION GALLERY, THIRD FLOOR, REPRODUCED FROM THE "OLD SHIP MEETING HOUSE," HINGHAM, MASS. 1680

Courtesy of the Metropolitan Museum of Art

president, who has learnt to dispense with such luxuries, have official top-hatted selves, who on state occasions deputize for them. It is most edifying, but hardly gay.

Thank goodness, though, in the actual planning of the New Wing the top hats were left at home, with the result that an atmosphere of friendliness, even intimacy, has been achieved. One wanders through the rooms with no sense of fatigue, but with the curiosity continually whetted to press further. Unexpected corners invite, passage ways, low doors. One feels like an explorer. After a voyage in New England one finds oneself suddenly in a little Southern room, so cosily tucked away that one imagines oneself the first to discover it. The others, mere onlookers, must surely have missed it. Amiable delusion, that must please the architect, who laid out the wing so playfully, took so much care that no one room rob the next, yet held the whole so admirably intact.

The architect indeed deserves all the credit he is likely to get and more. If he was fortunate in

having an entire new wing to design, instead of having to adapt his rooms to existing galleries, his problem was none the less a formidable one. Seventeen odd rooms, no two of the same size or shape, had to be fitted into a space, the proportions of which were laid down, on the one hand by the proportions of the Pierpont Morgan Wing to which it adjoins, on the other by those of the façade of the old Assay Office, which forms now the southern façade of the new wing. It must have been, as Mr. Atterbury admitted, a ticklish business, the more so since the superimposed façade, designed as it was, not for a private house, but for a public building, is extremely chary in the matter of windows, and indeed permits none whatever on the third floor. Visitors studying this excellent piece of nineteenth century architecture are invited to forget the brick parapet behind the pediment.

On the balance, however, and despite minor imperfections, the new wing is undoubtedly the gainer by these restrictions. Given the traditions of museum architecture, which tends to scale



REPRODUCTION OF THE BALLROOM FROM GADSBY'S TAVERN, ALEXANDRIA, VIRGINIA

Courtesy of the Metropolitan Museum of Art

everything up to the proportions of a Renaissance palace, it would have been fatally easy to design a building in which the crafts of colonial America would have been lost, just as, up till the present, they may have been lost in existing museum galleries.

To me the third floor, through which one enters, is by far the most delightful, and this in spite of the fact that three out of the seven rooms are not originals, but reconstructions. No matter, the copying is excellently done and provides a marvelous setting for the seventeenth-century furniture. Especially happy is the central gallery, round which the rooms are grouped, an adaptation of the Old Ship Meeting House of Hingham, Massachusetts. The original rooms, paired at either end, from Hampton, New Hampshire, Portland, Rhode Island, and Newington, Connecticut, are from the first half of the eighteenth century. All are richly paneled, the first, which is also the earliest, a bedroom, boasting also a paneled ceiling.

The rooms on the second floor, which belong, according to the accepted classification, to the Second Period, are in interesting contrast. Not noticeably larger, they give the impression of being more spacious. It must have been about this time, about the third quarter of the eighteenth century, that is, that the American designer developed to its highest point his spacial sense, of which one finds so many evidences throughout New England. Looking at these rooms, of which

one at least, the ballroom from Alexandria, Virginia, is a masterpiece of its kind, one cannot stifle the regret that in the attainment of such formal perfection, so much had to be sacrificed. The decoration becomes over-formalized and so loses its charm and invention. Richness of texture gives place to permit the pure balance of unbroken surfaces. Saddest of all, to my mind, furniture, at its highest technical point, tends to lose its variety. With the best will in the world, I cannot escape the feeling that a Savery or Duncan Phyfe highboy is too self-assertive for good fellowship. In and for itself it is magnificent, but, as against the richly carved chests and cupboards of the seventeenth century, it has lost its capacity for becoming a part of its surroundings.

On the ground floor are rooms of the Third Period, the first quarter of the nineteenth century. It is the twilight. The balance attained is no longer a creative balance, but is becoming sterile. An attempted return to decoration leads only to fussiness. But a twilight is not without its compensations, when you have architects like McIntyre and Bullfinch and can import charming French wallpapers.

Yes, the American Wing is decidedly a thing to see, whether you are interested in "periods" or not. It represents a courageous, and to me highly successful, step in the direction of what one may call the humanization of the museum. I have only one suggestion. The pictures are mainly portraits of historical personages. This is

doubtless right in principle and many of them are very excellent portraits, if not of the first order. Would it be too bold to substitute for some of the duller ones, in the more intimate rooms, a portrait or so in the gay colors which the coach painters, the more to be prized for their very naïveté, loved to affect. There is reason to believe that our good Fathers loved gaiety and did not altogether frown on garishness. Is it fair to keep them all the time on their Sunday behaviour? But here at least one can lose—and this is the highest praise I know—the sense of being in a museum, and fancy oneself a guest in a private house. The family will come down shortly.

It would be ungracious, I suppose, not to mention the Mestrovic exhibition at Brooklyn, even though it involves a departure from one's usual principles. In a case of this kind, when a foreign government sends over at its own expense a matter of 48,000 lbs. of sculpture, it is the merest courtesy to bow one's thanks. It is after all no mean thing for a sculptor in these times to have at his disposal the entire resources of his government, and Mestrovic's amazing productivity proves that these resources have been well invested. The Brooklyn Museum of course rose magnificently to the occasion and the official opening of the exhibition could hardly have been bettered. The whole of Brooklyn and a considerable part of Manhattan seemed to be present, and one's only criticism, drawn from a knowledge of how similar political functions are managed in the Old World, is that the gathering tended to contain too many artists who might be tempted to approach the matter from too severely esthetic an angle. In this respect my friend Christian Brinton's introduction to the catalogue struck the right note with almost uncanny precision. I would venture to question Dr. Brinton's accuracy on only one point. Is he correct in tracing the significance of *The Mourning Widows* to the mythology of Kossovo? A classical scholar with whom I visited the exhibition claimed on the contrary to recognize a typical incident from the mythology of Lesbos. It is a trifle, but in the interests of historical accuracy. . . .

He traced the development of the Jugo-Slav race through the centuries, its struggles for liberty, its final emergence as a great political and—most marvelous—in the same moment a great artistic power. On only one point did he fail to do Mestrovic complete justice, and it is all the more regrettable since, in spite of all the evidence to the contrary, other critics have followed him. He suggests that Mestrovic is a

primitive. This, however, is a minor blemish and may have arisen from the fact that the word is nowadays mistakenly regarded as something of a compliment. The introduction as a whole has the ring of an authentic masterpiece of the introducer's art.

It is all the better news therefore that Walter Pach, the Dean, if I may call him so in all sincerity, of modern criticism in America, has rewritten and expanded the articles which he wrote for the *Freeman* into what is virtually a history of modern art from David to Duchamp. The general standard of books published on art in late years, not only here but everywhere, has been so deplorable that one is grateful to Pach for reminding us that there are still a few people in the world capable of thinking clearly on art and presenting their conclusions logically and with concision. *Masters of Modern Art* is in its way and within the limitations of its length as masterly an exposé of what has happened in the last hundred and twenty years as one could wish. It is indeed so masterly, gives such definite expression to accepted modern esthetic theory, that one is tempted to wonder whether that theory has not seen its best days.

A theory can have, after all, no absolute truth. It is valuable in so far as it stimulates our perceptions. When it ceases to do that it not only ceases to be valuable, it becomes a positive barrier between ourselves and the work of art we are studying. Thus one can safely say that for most of us at this date to approach the Impressionists with the divisionist theory in mind would be tantamount to a renunciation of all further discoveries in that field and so of any chance of our intimacy with these masters deepening. It has long been growing evident that the greatness of these men is dependent on other things besides their mastery over light, that light like color has no existence as an independent creative force. So likewise it is proving that the concept of *form* too is a useful illusion that has had its day, and, that if we are to get any closer to men like Seurat and Cézanne we must find a new starting-point, a new and unexplored illusion. Every illusion has its creative moments. A theory is valuable so long as it is not fully realized and so is capable of development. I fear that Pach's book carries the Impressionist — Post-Impressionist — Cubist theory to a point where further development is almost impossible.

That is, however, all the more reason for reading it, and reading it carefully. It is published by Huebsch and excellently illustrated.

A SHELF of NEW ART BOOKS

JOHN TWACHTMAN. *By Eliot Clark. Privately printed, New York. Price, \$20.*

JOHN TWACHTMAN as pictured by Eliot Clark proves to be an illuminating document on not only the painter who is the subject of its discourse but on the particular phase of American art in which he was a notable figure. This landscape phase of American art, which to a great degree was the counterpart of the Barbizon era in France, is highly interesting as the point of divergence from European tradition and tuition for the painters of the new world; and among these men Twachtman had his distinct place. Mr. Clark points out how like to "Jimmy Whistler" this Cincinnati painter was on his emotional side, how in his changing moods and opinions he echoed the "Master" although his nature was much more obvious and rollicking. But perhaps the greater similarity between them lay in Twachtman's equal ability to maintain with strength and steadfastness his artistic convictions. Twachtman must have learned many valuable lessons from Whistler's hold example in independent thinking and painting, lessons that helped to shape his own sensitive and personal style. From the Japanese he was able to draft much in the way of design and coloration and to the early impressionists he was also indebted. Just how Twachtman took these various leadings and worked them into his own career is sympathetically put forth in this well-written monograph. It is a very complete analysis of an interesting American painter and some dozen plates help to point the tale.

HISTORIC WALLPAPER. *By Nancy McClelland. J. B. Lippincott Company, Philadelphia and London. Limited Edition. Price, \$25.*

CONNECTED with early social history, hand-made wallpaper was an outgrowth of economic conditions. A fascinating subject and one which Miss McClelland has handled with the utmost deftness. Far from being too technical for the lay mind, it reads as smoothly as an eighteenth-century romance. On the other hand, it is quite invaluable to the technician, not only giving a very comprehensive survey of the way in which the work was done but also giving the locality where many of the famous old papers, still in existence, may be seen. The text gives many sources of reference for those desirous of further research. Miss McClelland had unusual entrée both here and abroad through which she has gleaned many interesting facts. The book conveys a sense of painstaking care as to the authenticity of its information. Not touching on modern papers, but confining itself to the product of the early craftsmen, it strays into many interesting little by-paths of history and is probably the only comprehensive study of the subject extant.

One of the greatest values of this book lies in its power to educate and influence those who are designing our modern papers. Through a perusal of its pages one can reach an appreciation of line and color and get an idea of how enduring really good work is. Restraint in the matter of design was to the early printers a matter of necessity as some of the colors had to be laid on by hand after the usual printing was finished, causing a broad treatment and giving the papers boldness and freedom of pattern.

In the eighteenth century, the scenic and the Chinese papers were exceedingly popular with the Colonists. Supplying their walls with warmth and richness they took the place of costly brocades and tapestry. Papers such as these were very suitable in their sparsely furnished rooms. Miss McClelland, who is a decorator as well as a writer, gives excellent advice on their present day usage.

This edition is in itself one of rare charm and more than liberal with its illustrations, containing 245 half-tone and twelve color plates. There is also a chart of periods. Henri Clouzot, Conservateur of the Musée Galliera, Paris, has written the introduction.

A WANDERER AMONG PICTURES. *By E. V. Lucas. George H. Doran Co., New York. Price, \$5.*

THE NAME of that indefatigable wanderer, E. V. Lucas, is a guarantee of good reading, whether one finds it on a book of travels, a novel, or a book on art. If there is one complaint that can be made of the majority of books about art it is that they lack charm. They are almost invariably solemn and both their subjects and their authors seem curiously detached from life. But not so Mr. Lucas. He is genial, intimate, delightful; and he is also scholarly, accurate, authoritative, so that he is the delight of art lovers who relish literary flavor.

The present book is a wandering among galleries rather than among schools of art and this arrangement makes it very convenient for the present day reader, especially one who contemplates hunting up the pictures which Mr. Lucas describes. He begins with the National Gallery, London, and tells its history, how it was begun with thirty-eight paintings from a Russian resident of London, and then describes the present Gallery, room by room. The Tate and Wallace collections, the Louvre and Luxembourg and a number of smaller Paris collections, the Prado at Madrid, the Brera and other collections of Milan, Florence represented by the Uffizi, the Pitti, Rome by the Vatican frescoes, and the collections of Venice, Vienna, Munich, Dresden, Berlin, Amsterdam, the Hague, Antwerp and Brussels are all described with the same vivacious interest which never seems to fail Mr. Lucas and which makes his book an inspiration to other wanderers.

DISTINGUISHED AMERICAN ARTISTS:

JOHN SINGER SARGENT. *Compiled by Nathaniel Pousette-Dart, with an introduction by Lee Woodward Zeigler. Frederick A. Stokes Co., New York. Price, \$1.*

DISTINGUISHED AMERICAN ARTISTS:

JAMES McNEILL WHISTLER. *Compiled by Nathaniel Pousette-Dart, with an introduction by Joseph and Elizabeth Robbins Pennell. Frederick A. Stokes Co., New York. Price, \$1.*

TWO MORE VOLUMES in Mr. Pousette-Dart's *Distinguished American Artists* series are now available in the book shops. Following the Homer, Henri, Thayer and Hassam monographs come the Whistler and Sargent volumes, timely and attractive additions to the

none too copious store of data on American art. While these books are mainly devoted to photographic reproductions of the artists' work, there are in each case sympathetic introductory remarks by qualified writers.

After the exhaustive treatment and analysis of Whistler's life and work by the Pennells and other bibliographers, the present volume on this master comes as a sort of graceful addendum, a book of ready reference supplementing the more weighty tomes. Sixty-four paintings have been reproduced to show the various stages of his art and at the end of the book is a helpful list of published works on this American painter, together with other data on his career as an artist. In the introduction the Pennells have boldly and characteristically begun with the statement that Whistler was "the greatest of all American artists, the greatest of all artists of his time" and in the few pages allotted them they present their case with their wonted enthusiasm and ability.

The Sargent volume, containing the same number of illustrations, is perhaps even more valuable since there are to date relatively few monographs on this painter. The selection of paintings chosen for reproduction is most comprehensive, showing most of his important English and American portraits, with many of his genre paintings and landscapes besides. The introduction gives just the right note of appreciation of this master's extraordinary accomplishments, a keen, clear survey of his life and work.

OLD GLASS — EUROPEAN AND AMERICAN. By N. Hudson Moore. Frederick A. Stokes Co., New York. Price, \$10.

THOSE crystal objects which have come to life at most periods and in most countries to serve and delight mankind and which are now the object of such special study and consideration among collectors are elaborately set forth in a handsomely illustrated volume by N. Hudson Moore. This book on old glass is divided into parts, the first of which deals with European production from Venice to Dublin, while the second illumines the history of glass manufacture in America.

The book is charmingly written, and is as interesting for the novice in old glass as for the collector. The European section has a distinctly historical aspect, since the early manufacture of glass was intricately involved with governmental protection and restrictions. The account of the great days of Venetian supremacy in this field is romantic and absorbing to a degree, and under Mr. Moore's guidance the chapters run off as in some novel. Bohemian, Dutch and Flemish, German, Spanish, French, English and Irish glass are all examined with enthusiasm and with a wealth of interesting facts.

The American side of the story begins early in the seventeenth century with bottles made in Jamestown, Virginia. Beads were the next articles to be made, and in 1640 glass-making was well under way in Salem, Massachusetts. The growing needs of the Colonies naturally included articles of glass and so in rapid succession the early factories sprang up. Among the chapter headings in this section are found the names of Wistarberg, Stiegel, Saratoga, Stoddard, Keene, Pitkin and Sandwich, all eloquent of accomplishment in their various lines. The final chapter includes a valuable list of American glass factories before 1850. This volume is remarkable for the fine examples of historic glass chosen for reproduction for the clarity of the plates.

SELECTED BINDINGS FROM THE GENNADIUS LIBRARY, WITH INTRODUCTION AND DESCRIPTIONS. By Lucy Allen Paton, Ph. D. Published by the American School of Classical Studies at Athens, Cambridge, 1924.

THE AMERICAN School of Classical Studies at Athens, having come into the possession of a valuable library by gift of Dr. Joannes Gennadius of Surrey, England, formerly Greek minister in London, has prepared a volume relating to the nearly one thousand magnificent bindings in the collection as a fitting mark of appreciation to the donor. While the volumes in the Gennadius collection have to do with things Greek, the bindings form a field of special study since they illustrate the history of this minor art from the sixteenth to the eighteenth centuries and have come from many of the world's most famous libraries.

More than thirty examples have been chosen for color reproduction, beginning with a Venetian binding of the fifteenth century said to be one of the earliest known examples of this school, to a modern replica by Constantine Hutchins, keeper of Dr. Gennadius' library and expert restorer of old bindings, of an Hispano-Moresque binding of the sixteenth century showing in its design distinct traces of oriental influence. Three plates illustrate the type of Greek monastic binding in which this collection is especially rich.

THIRD ANNUAL OF ADVERTISING ART. Art Directors Club. The Book Service Company, New York. Price, \$7.50.

EACH YEAR at the Art Center in New York the Art Directors Club holds an exhibition of the best advertising art of the past year. In it are included examples of the work of several hundred draughtsmen who have lent their skill to the presentation of the sales appeal of all sorts of merchandise.

The illustrations of advertisements are the popular art of the day. More persons see these in one day than enter the museums of the country in a year. And they see them more clearly. To many there is a barrier erected whenever they are conscious of looking at "art." They have been told that they must admire something which is quite outside their ordinary experience; that to enter a museum properly one must first say "prunes and prisms." Any critical faculty is crushed by the weight of the sacerdotal atmosphere.

The artist who draws an advertisement is in another case. His work is related directly to something which everyone can understand—an automobile, a breakfast food or a pair of hose. It stands or falls on its merits. The layman may not know what it is that constitutes good drawing or good design. He is not concerned with that. He does know immediately whether or not the ad makes a hit with him. And this is just as valid a form of art criticism as much of the talk of "dynamic symmetry."

All of which means simply that if, as many hope, the appreciation of art is to be furthered in America, the advertising artist will play an important part. That he is doing it this present volume proves. Through the year one sees so much advertising that only a few of the especially good things remain in the memory and it is a pleasant experience to look through this book and see so many illustrations and layouts of first quality. There are seven hundred and twenty-nine reproductions.

ART IN EVERYDAY LIFE LEONORA R. BAXTER

TO THOSE who seek the best conceptions of a country famed of old for its picturesque grandeur, the Spanish Antique Shop offers irresistible attractions. One finds there many combinations of the unusual and the beautiful. Notable among these is the sixteenth-century



varguero, shown in the illustration. This type of desk originated in the town of Vargo, where some very wonderful specimens of hand-wrought iron and cabinetmaking were produced. The cream of the output found its way into the homes of grandees, from whence it comes to us, enriched by romantic associations and the mellowing touch of time. The *varguero* pictured here is of natural hand-carved walnut, inlaid with hand-wrought iron set upon red velvet. The iron work is all gilded and exquisitely engraved. The fall-front reveals an interior of intricate design and workmanship. The twenty drawers and several compartments are symmetrically arranged, and the finish is polychrome in dull red and gold, inlaid with ivory.



IT IS A far cry from Spain of the sixteenth century to the time of Daniel Webster. The stern necessities faced by early America are reflected in the severe, unadorned lines of Webster's desk, which, however, express a simple directness of purpose that has a beauty all its own. In the luxurious studio of Mrs. Cosby, it is surrounded by objects of modern and antique beauty from all over the world, but, somehow, one goes straight to it, fingers with a certain reverence the contents of the pigeonholes—old papers, documents and letters, bearing the signatures of Webster, Andrew Jackson and other notables of the day. When Daniel Webster died, he bequeathed his desk to his law partner, Colonel Leverett Saltonstall, who was the first governor of Massachusetts, and it has remained in the Saltonstall family until recently.

THE ORIENT has a growing lure for the Occidental mind, and its strange and inimitable beauty comes to us freighted with lore and mystery giving dim glimpses into a civilization that was ancient before ours began. The Ming cabinet illustrated dates from the sixteenth century and is one of a pair. They are of teak wood decorated with polychrome lacquer. Time has softened and subdued the colors, yet here and there the vibrant old red still glows. The top panels bear in beautifully carved relief characters the essay of a sixty-century emperor. Below are oblong spaces with the flowers of the four seasons. The main panels display the eight Taoist immortals standing on their attributes among clouds and above rocks and waves. The borders of these are carved in low relief with archaic dragon fret designs, such as are found on ancient bronzes and jades. The three divisions at the base show bronze jardinières with growing plants. The sides of the cabinets are very beautiful, decorated in polychrome, with long



temple lanterns, richly ornamented, and suspended from canopies with pendant chains and medallions. Inside, the space below the doors forms a hutch, and above this is a

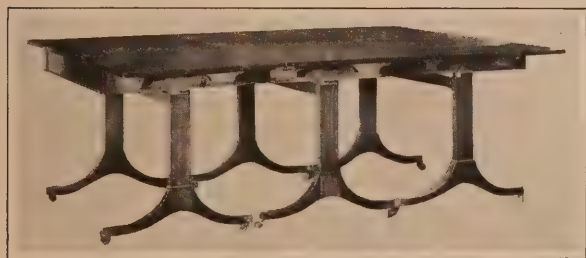
shelf with two drawers. The pole between the doors slips out so that the whole interior is unobstructed. The doors are kept closed with a quaint lock and flat key, and all the metal work of brass is delicately engraved with floriated designs that are now scarcely visible. These cabinets are rare and important specimens, and are in a remarkable state of preservation. They stand six feet four inches in height; width, three feet five inches; depth, one foot ten inches, and are exhibited in the studio of Dudley James.

OCCASIONALLY one finds some of the treasures that were stolen from the summer palace of the former Chinese emperor during the Boxer uprising of 1900. The illustration pictures one of a pair of porcelain plaques that thus fell into the hands of vandals and were later



acquired by Roland Moore. They are mounted upon wooden frames, and are imperial Chien Lung pieces, period of 1736-1795. The decoration on each shows a large Chinese character.

DUNCAN PHYFE was very strongly under Sheraton and Directoire influence during his early days, and it was not until about 1790 that he began to show decided originality. From then until 1805 was his best period, and his productions of that time are now only distinctly charming, but peculiarly adaptable to diversified surroundings. By the way, it is interesting to recall that his first workshop was on the present site of the Hudson Terminal. He worked principally in mahogany and satinwood, and the master dining table pictured here is of mahogany, darkened by age and in perfect condition. It is exhibited among other very rare things, in the New York shop of Fred J. Peters. Each one of the three sections has drop leaves at the ends,



and is a complete table in itself. There are two extra adjustable leaves, the same width as a section, and all put together it measures up to banquet requirements. Used separately, one can readily imagine many different and delightful ways in which these tables would enhance the beauty and comfort of a good interior. So far as we know Phyfe made only four three-section tables. One of them is in the American wing of the Metropolitan Museum.



THE REFECTORY table has come out of the past and made an abiding place for itself in modern life. The illustration fails to do justice to its subject, due to the fact that time-worn carving and inlay do not photograph well on a dark surface. This table is late sixteenth century, made of walnut. The top is enriched by two squares of intarsia and a *becca di civetta* edge, rubbed uneven in places from much usage. The stretcher is elaborately carved and fastened in with wooden pins. The ends show beautiful workmanship and over all is the soft smoothness of finish that only age can give. It is in the interesting studio of Gino Corsani.

IN ITALY can be found, as well as in New York, any amount of cheap neoclassic furniture of the period of 1780-1790, but pieces perfect in workmanship and design, as the chair illustrated here, are extremely rare. It is lacquered in gold and white and the winged sphinx arms show remarkable carving. This is one of a pair of arm chairs, and is to be seen in the studio of E. & H. de Frise.



THE EDITOR'S FORECAST

THE ART of miniature painting as practiced in India in the sixteenth and seventeenth centuries took two forms, both closely related to the Persian traditions of that art, for Persian artists were imported as court painters. These two forms were Mughal and Rajput, the former the work of artists in the employ of the king and devoted entirely to court life, and the latter, under the Rajputs of Rajputani, concerning itself with Hindu subjects from folk lore and domestic scenes. They are very similar to each other, so that certain miniatures may even be classified under both schools. There is to be an article on a group of Mughal paintings in the February issue, the subject being limited to a consideration of the book illustrations made for a Persian novel, the *Romance of Amir Hamzah*, in the early years of the reign of Akbar the Great (1556-1605). Amir Hamzah was an uncle of the Prophet Muhammad and after a remarkable life of romance, adventure and a great deal of fighting he was slain in the service of the Prophet near Mecca. The authorship of the *Romance* is unknown and the literary standard is not high, but these remarkable paintings by a group of unknown artists at Akbar's court are enough to make the work immortal. Many of the miniatures are now in European and American collections.

ONE of the most important and interesting articles INTERNATIONAL STUDIO has ever printed will appear in the February number, a consideration of etchings "as works of art" by the etcher Ralph M. Pearson. It is his contention that for three centuries the makers of etchings almost universally have lost sight of art and have devoted themselves to representation, which pleases the mind of the public but does not give esthetic pleasure to the eye trained to respond to form as the ear of the music lover is trained to respond to sound. Only for its first hundred years (the technique is four hundred years old) did etching truly remain art. Now there is a movement to make organization once more the essential element of etching. Mr. Pearson puts all the earnestness of his personality into stating the case, and he has selected thirteen works from the masters which not only prove his thesis but are calculated to give art lovers rare pleasure.

CONTINUING INTERNATIONAL STUDIO's series of articles on American art collections will be a critical review of the John N. Willys collection by Ralph Flint in the February number. The pictorial treasures that make up this well-balanced collection will be revealed as heretofore in a dozen or so photographic reproductions and in a descriptive text. The privilege of thus coming in contact with the splendid private collections of art that are fast becoming corollary issues of American wealth is one that the INTERNATIONAL STUDIO feels particularly happy in extending to its readers. Such masters as Giovanni Bellini, Pier Francesco, Di Credi, Rembrandt, Hals, Memling, Van Dyck, Rubens, Gainsborough, Romney and Raeburn are members of this interesting company and their names alone are sufficient indication as to the special appeal of this review.

CATHEDRALS grow slowly, gaining in beauty as each decade brings the architect's dream nearer fulfillment. For thirty years the Cathedral of St. John the Divine, in New York, has been in process of building and today only the

chapels are complete. The great choir and apse are unfinished but from them one can imagine the transept and nave of this cathedral which will be one of the great of the world. Thirty years in medieval times were but the infancy of a cathedral's growth but today one dares to hope that we, or at least our children, will live to see St. John's finished. Not because of a desire to see a "record" made, but because the part already done foreshadows the beauty which is to come. One who because of her love for it has linked her life with that of the cathedral, Antoinette B. Hervey, has, since its beginning, devoted herself to the task of photographing the building. In the February issue her story of the cathedral and what it means to her will appear illustrated by a few of the many photographs she has taken.

ONE of the most interesting of the arts of seventeenth-century Persia was that of costume. This is true not only because of the beauty of the dress of the period but also because of the significance of the various pieces. Whether or not clothes made the man, certainly the clothes he was permitted to wear were indicative of his station and of his popularity at court. Before a noble could approach the king he must have received a caftan, or coat, from the ruler, and if by chance that present should have been of black material the recipient knew that his days were numbered. The style in turbans was even more rigidly fixed than is that of women's hats today and one can imagine the scorn of a court dandy for some outlander the points of whose turban were in front when they should have been over the ear. In an article which will be illustrated by reproductions from some of the finest miniatures and textiles, one of which has never before been published, Edna B. Donnell, who has made a special study of Persian costume, will explain its mysteries.

WHEN Maurice Fromkes went to Spain in 1920 to paint he determined to stay long enough to become acquainted with the country and its people, so that his record of it would not be the hastily jotted notes of the traveler, which never get beyond superficiality no matter how amusing or how decorative the result may be. What he wanted was to interpret Spain, and he told his friends, who were surprised that he intended to live there several years, that he felt he was not staying long enough, for it would take several lifetimes, not several years, to paint Spain. The canvases which he has brought back with him, undoubtedly the finest he has ever done, show the sincerity of his words; they are so revealing of Spain that the Spanish themselves were delighted with his work and he was asked to hold an exhibition at the National Museum of Modern Art in Madrid, an honor which never before has been granted an American. There will be an article in the February number about these paintings accompanied by a reproduction in color of his "Seville Housetops and Cathedral."

INTERNATIONAL STUDIO is indebted to E. Weyhe of New York for permission to reproduce the Chinese prints which appear in this issue.

The painting by Sir Joshua Reynolds, reproduced on the cover, is used by courtesy of the Howard Young Galleries.

Payton Boswell



A BROCATELLE of unusual weave with the ripe beauty of a time-mellowed antique



RICH with the traditions of two weaves—damask and brocatelle—this stately fabric presents its design in the manner of an old-time intaglio. Its blue and gold or green and gold tones gleam with a subdued richness out of a background in low relief.

From edge to edge the large motif repeats its beauty—a floral design of the XVII century, rich in considered detail and framed by the garland of acanthus leaves that sweep upward to surround it.

Here and there in the background, linen threads appear, as if laid bare by the mellowing of time and use—a witness to the tech-

nical mastery that weaves even age into its web.

The soft metallic sheen of gold enriches the beauty of the fabric—it is rayon which has been subtly introduced in the new weave because it does not tarnish as metal threads almost inevitably do after a time.

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Hitherto the Ampico has been obtainable in the Knabe and the Chickering. The addition of the Ampico to the Mason & Hamlin means that now *three of the four* great pianos in general use on the American concert stage are equipped with the Ampico.

The Ampico is also found in five other pianos, instruments that have held recognition for generations as pianos of quality. They are: the Fischer, Haines Bros., Marshall & Wendell, Franklin, and in Canada the Willis also. The Ampico, with its priceless endowment of the playing of the great-

est pianists, is limited to these pianos. All of them are fine enough to do justice to its music.

What is the Ampico?

The Ampico is the marvelous device that produces on the strings of your piano exactly those effects which were secured on another piano in our recording laboratory when a great artist sat before it and played.

The keys go down, the dampers rise and fall, the strings vibrate, each note sounds and stops or is sustained exactly as the artist who made the recording intended. Yet neither in the appearance of the piano nor in its action when it is played by hand is the presence of the Ampico suspected.

The Ampico brings to your piano the unblemished art of Levitzki, Rachmaninoff, Rosenthal and hundreds of the great pianists of this generation, including Vincent Lopez, Adam Carroll, J. Milton Delcamp and other

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If not, take the first opportunity to hear it at any store where any of the pianos listed are sold.

Perhaps you will want to learn more about the Ampico before hearing it. A booklet describing the Ampico, listing its hundreds of artists, and outlining the large library of Ampico recordings will be sent on request.

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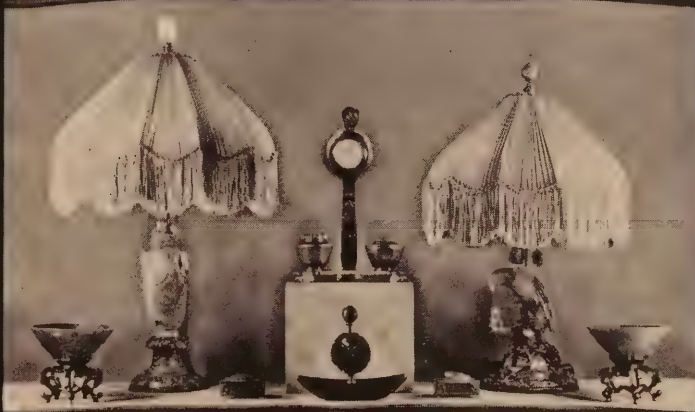
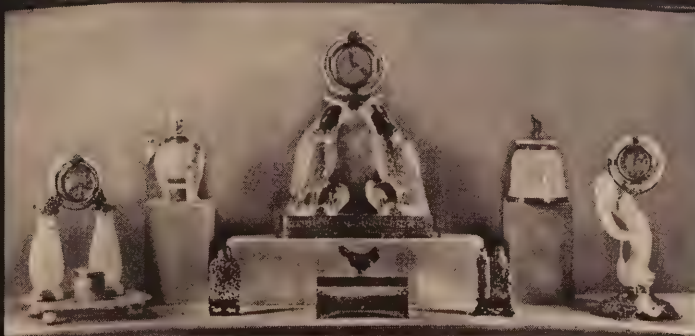
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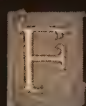
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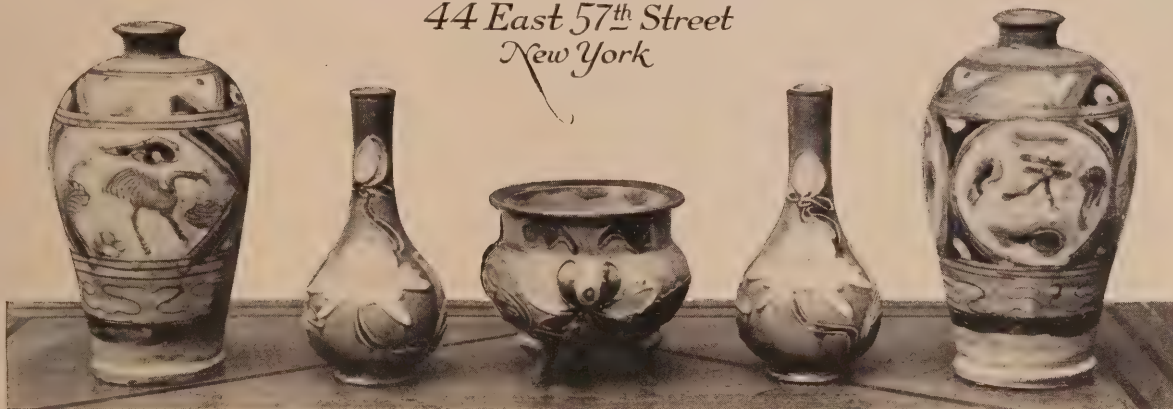
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DATE	FROM	TO	VIA	LINE	STEAMER
Feb. 3	New York	Genoa	Naples	Nav. Gen. Italiana	Colombo
Feb. 4	New York	Havre	Plymouth	French	France
Feb. 4	Philadelphia	Genoa	Naples	Nav. Gen. Italiana	Colombo
Feb. 5	New York	Valparaiso	Havana	Grace	Santa Elisa
Feb. 5	New York	San Francisco	Havana	Dollar	President Polk
Feb. 6	St. John	Liverpool	Direct	Canadian Pacific	Montlaurier
Feb. 7	New York	Bremen	Plymouth	United States	Republic
Feb. 7	New York	Canal Zone	Havana	United Fruit Company	Ulua
Feb. 7	New York	Southampton	Cherbourg	Cunard	Berengaria
Feb. 7	St. John	Glasgow	Direct	Canadian Pacific	Montreal
Feb. 7	New York	Rotterdam	Plymouth	Holland-America	New Amsterdam
Feb. 7	New York	Liverpool	Queenstown	White Star	Baltic
Feb. 7	New York	Genoa	Madeira	Lloyd Sabaud	Conte Rosso
Feb. 7	New York	Hamburg	Cherbourg	Hamburg-American	Albert Ballin
Feb. 7	New York	Buenos Aires	Rio de Janeiro	Lamport and Holt	Voltaire
Feb. 10	New York	Hamburg	Cherbourg	White Star	Arabic
Feb. 10	New York	Bremen	Plymouth	North German Lloyd	Muenchen
Feb. 11	New York	Glasgow	Londonderry	Cunard	Assyria
Feb. 12	New York	San Francisco	Havana	Panama-Pacific	Manchuria
Feb. 13	New York	San Francisco	Norfolk	Pacific Mail	Colombia
Feb. 13	St. John	Liverpool	Direct	Canadian Pacific	Montclare
Feb. 14	New York	Queenstown	Queenstown	Cunard	Caronia
Feb. 14	New York	London	Plymouth	Cunard	Audania
Feb. 14	New York	Southampton	Cherbourg	White Star	Olympic
Feb. 14	New York	Havre	Direct	French	DeGrasse
Feb. 14	New York	Liverpool	Queenstown	White Star	Celtic
Feb. 14	New York	Gothenburg	Direct	Swedish-American	Stockholm
Feb. 14	New York	Bremen	Plymouth	United States	George Washington
Feb. 14	New York	Genoa	Funchal	Nav. Gen. Italiana	Duilo
Feb. 14	New York	Hamburg	Direct	Hamburg-American	Thuringa
Feb. 14	New York	Buenos Aires	Rio de Janeiro	Pan-American	Western World
Feb. 14	New York	Canal Zone	Havana	United Fruit Company	Tolosa
Feb. 18	New York	Hamburg	Cherbourg	Royal Mail	Ohio
Feb. 19	St. John	Antwerp	Cherbourg	Canadian Pacific	Melita
Feb. 19	New York	Hamburg	Plymouth	American	Mongolia
Feb. 19	New York	Valparaiso	Havana	Grace	Santa Luisa
Feb. 20	St. John	Liverpool	Direct	Canadian Pacific	Montrose
Feb. 21	New York	Southampton	Cherbourg	Cunard	Aquitania
Feb. 21	New York	Glasgow	Londonderry	Cunard	Columbia
Feb. 21	New York	London	Plymouth	Cunard	Autonia
Feb. 21	New York	Liverpool	Queenstown	Cunard	Lancastria
Feb. 21	New York	Hamburg	Cherbourg	White Star	Pittsburgh
Feb. 21	New York	Rotterdam	Plymouth	Holland-America	Veedam
Feb. 21	New York	Havre	Direct	French	La Savoie
Feb. 21	New York	Liverpool	Queenstown	White Star	Doric
Feb. 21	New York	Bremen	Plymouth	United States	President Roosevelt
Feb. 21	New York	Hamburg	Cherbourg	Hamburg-American	Deutschland
Feb. 21	New York	Canal Zone	Havana	United Fruit Company	Calamares
Feb. 22	Boston	Liverpool	Queenstown	Cunard	Lancastria
Feb. 23	San Francisco	Valparaiso	Manzanillo	Toyo Kisen Kaisha	Rakuyo Maru
Feb. 24	New York	Bremen	Plymouth	North German Lloyd	Stuttgart
Feb. 25	New York	Havre	Plymouth	French	France
Feb. 26	New York	Valparaiso	Havana	Pacific	Essequibo
Feb. 26	New York	San Francisco	Havana	Panama-Pacific	Kroonland
Feb. 27	New York	Paramaribo	Curacao	Royal Netherlands	Pd. Nederlanden
Feb. 27	St. John	Liverpool	Direct	Canadian Pacific	Montcalm
Feb. 28	New York	Buenos Aires	Rio de Janeiro	Pan-American	Southern Cross
Feb. 28	New York	Canal Zone	Havana	United Fruit Company	Pastores
Feb. 28	New York	Southampton	Cherbourg	Cunard	Berengaria
Feb. 28	New York	Liverpool	Queenstown	Cunard	Carmania
Feb. 28	New York	London	Plymouth	Cunard	Saxonia
Feb. 28	New York	Glasgow	Londonderry	Cunard	Cameronia
Feb. 28	New York	Liverpool	Queenstown	White Star	Cedric
Feb. 28	New York	Gothenburg	Direct	Swedish-American	Drottningholm
Feb. 28	New York	Southampton	Cherbourg	United States	Leviathan
Feb. 28	New York	Hamburg	Southampton	United American	Mount Clay

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Feb. 9—Cruise to the Gateway Ports of the Mediterranean. S.S. Empress of Scotland. Arranged by Canadian Pacific Steamships, Ltd.

Feb. 14—West Indies. S.S. Tolos of the United Fruit Company. 23 days. Arranged by Thomas Cook & Son.

Feb. 15—Mexico-California. New Orleans, Mexico City, California Coast Resorts. Arranged by Frank Tourist Co.

Feb. 16—California—Honolulu. Hawaiian Islands, Waikiki Beach, California Coast Resorts. Arranged by Frank Tourist Co.

Feb. 17—Egypt and the Mediterranean. S.S. Mauretania. Arranged by Cunard and Anchor Steamship Lines.

Feb. 20—California. Apache Trail, Imperial Valley, Grand Canyon. New Orleans at Mardi Gras. Arranged by Thomas Cook & Son.

Feb. 21—West Indies. S.S. Montroyal of Canadian Pacific Steamships. Arranged by Thomas Cook & Son.

Feb. 23—West Indies. S.S. Orca of Royal Mail Steam Packet Company. 30 days. Arranged by Thomas Cook & Son.

Feb. 24—Caribbean Cruise. S.S. Tuscania. Arranged by Cunard and Anchor Steamship Lines.

Feb. 25—West Indies. S.S. Megantic. South America and the Bahamas. Arranged by White Star Line.

Feb. 26—South America. Panama Canal, West Coast, the Pampas, Buenos Aires, East. Arranged by Frank Tourist Co.

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Feb. 28—Long West Indies Cruise. S.S. Reliance. Arranged by Raymond & Whitcomb Co.

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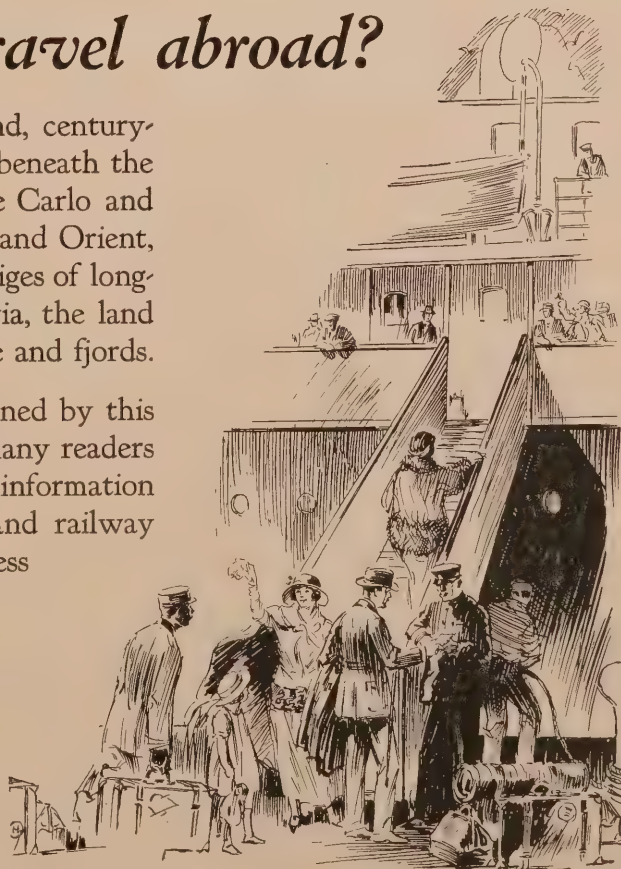
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The picture is probably that referred to in the Diary of the 11th June, 1662. In the back of the frame is a facsimile of the petition in Pepys' own handwriting countersigned by James II a few days previous to his flight from England, that the arrears of £28,000 odd, sterling due to Mr. Pepys from the then government, should be paid to him. The debt is still outstanding.

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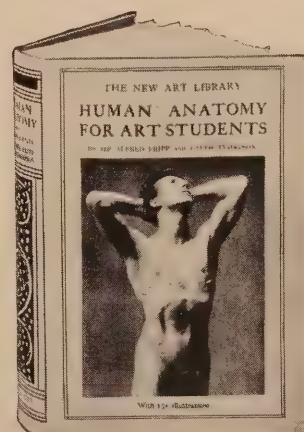
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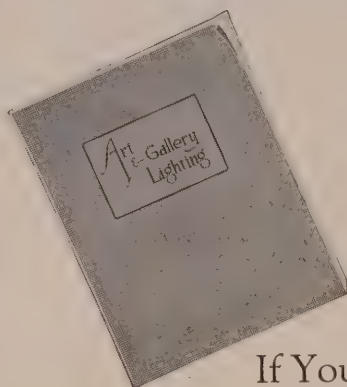
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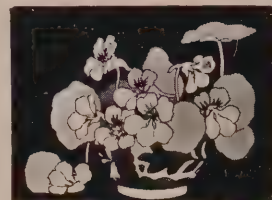
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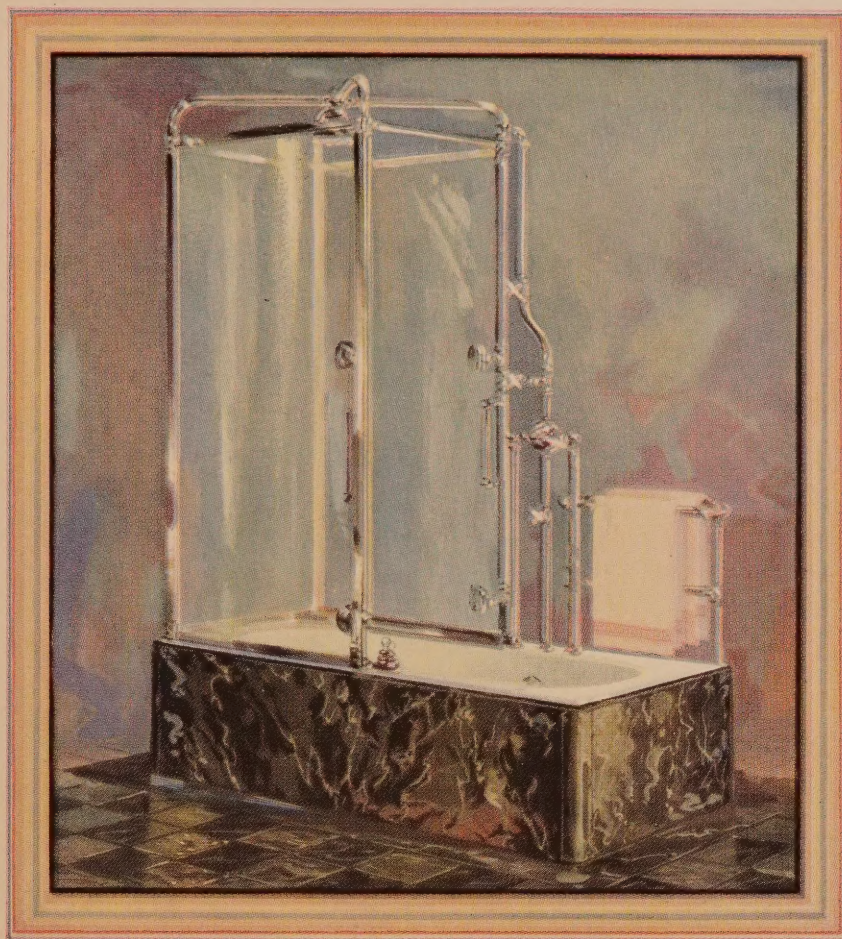


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